

Golden

June 14, 1968

Mrs. William Golden
MAISONNEUVE
375 Madison Avenue
New York 22, N. Y.

Dear Gipes:

Forgive me for this very late reply.

The reason that I did not communicate with you earlier
is 1) I had a bad couple of weeks physically, and 2)
we are now in a state of flux which has to do with the
process of rebuilding or removal from this building to
larger quarters. All this came up rather unexpectedly
but brought with it utter confusion in relation to any
plans for the immediate future.

Please don't interpret this as getting out of a situa-
tion. I am sure that I will find some solution, but
at the moment I cannot commit myself. When we get to-
gether during the summer I hope I can explain all this
to you in greater detail. The gallery closes the end
of this month and I will take about two weeks to level
off and make more specific plans.

Meanwhile, I would hold on to the exhibition space at
the Institute in the event that I cannot reopen at the
usual time.

Do let me hear from you and perhaps we can get together
before I leave, to talk over the plans in greater detail.

Sincerely yours,

BBM:ph

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June 3, 1960

Mrs. Esther Robles, Director
Esther Robles Gallery
665 North La Cienega Boulevard
Los Angeles 48, California

Dear Mrs. Robles:

Pardon me for running out on you as I did after making an appointment. Being in an open store like this is a great disadvantage because I frequently get "caught" by some character and cannot gracefully detach myself.

When I finally got downstairs, Lawrence Allen advised me that you had left a few moments before. Please accept my apologies.

Fred Wight was here yesterday and I had a wonderful time looking through his collection of slides. The exhibition you are planning should be very exciting and should create a great stir as he really has something very personal to say during these days of conformism. Good luck.

When I return from the two-months summer vacation, I shall communicate with you about plans for the fall as I would like to cooperate with you.

My best regards,

Sincerely yours,

BBH:ph

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"THE GOLDEN TOUCH"

Remarks of John Cowden
Vice President, Information Services
CBS Television Network

Annual Awards Dinner of The National Society
Of Art Directors Given by the Philadelphia
Art Directors Club at the Poor Richard Club

Philadelphia, May 13, 1960

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June 8, 1960

Boston Public Library
Boston 17, Massachusetts

Attention of Mr. Arthur V. Reintzelman, Keeper of Prints

Dear Mr. Reintzelman:

In referring to our records I find that of the two drawings by Rattner which were consigned to you on September 28th, 1957, for the Traveling Show to the Far East, only one had been returned.

Won't you please let us know when we may expect the other entitled *VISIT OF EZEKIEL #30*. A self-addressed envelope is enclosed for your convenience in replying.

Sincerely yours,

EGH:ph
Enclosure

RICHARD G. HENSLY
Chief Librarian, Division of
Reference and Research Services



ARTHUR W. HEINTZELMAN
Keeper of Prints

MILTON EDWARD LEAD, Director

BOSTON PUBLIC LIBRARY
Boston 17, Massachusetts

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June 10, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

The drawing by Rattner entitled Vision of Ezekial #25, is still in the Far East Travelling Show. This exhibition has been continued somewhat longer than we anticipated and is now in Turkey.

We now expect the exhibition to be returned to us in about two months. The drawing will be sent to you at the earliest date possible after we receive it back.

Thank you again for your cooperation with this exhibition.

Very truly yours,

Arthur W. Heintzelman

Arthur W. Heintzelman
Keeper of Prints

The Museum
Texas Technological College
Lubbock, Texas

Mrs. W.C. Holden, Assistant to Director

O'Keeffe

1.	1. Taos Mountain, New Mexico	Oil	1930	\$1900.00
	2. Pinons With Cedar	"	1956	5000.
	3. Purple Hills	"	1938	3250.

Marin

1.	Outercoppings, Region Rio Grande, New Mexico	1929 Watercolor	2200.
2.	New Mexican Composition	1929 Watercolor	2000.
3.	Mountains (Sangre De Christi) New Mexico	1930 Watercolor	2500.

Davis

1.	Pajarito	1923	1800.
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Kuniyoshi

1.	Taos	Drawing	Circa 1940	300.
2.	Quiet Landscape	"	1941	325.

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No. 8, 1960, and the Whitney Museum Catalogue of the Moscow Exhibition held in the ~~unseen~~ galleries from October 22 to November 15, at ~~extreme~~.

Also, I should like to inquire about the reference to the second statement that "Mr. McLauchlan had a six months opportunity in which to assess the development and . . ." Did he remain in Moscow that long?

Thank you for your attention.

YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

June 7, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert :

Thank you very much for the shipping papers dated June 1. I heard from the Boston Trucking Company over the weekend that they could only insure for the paintings while being transported by them. I have, however, arranged with Lewis S. Welch, Inc. here in New Haven to have the insurance written for the period when these pictures will be on exhibition here in our gallery. I shall use the figures you give on your shipping papers as value for these paintings.

Please instruct the Boston Truck Company to write the full insurance for the transportation.

The trucks only call at New Haven on ~~Wednesday~~^{Tuesday} therefore I am afraid we will have to keep these pictures for the duration of a week, the 14th through the 21st of June.

Let me express my appreciation in advance for your assistance in this show.

Yours very sincerely,

Nelson Wu

Nelson I. Wu
Assistant Professor

NIWS

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proof like a jeweler over a diamond. Reworking a layout 20 different ways until he decided on the best way. Editing or re-writing version after version of a piece of copy. Tracing by hand each character in a line of copy to assure the proper line break and avoid a widow. Arguing far into the night the relative merits of two alternate headlines. Summarily rejecting an obvious gimmick as an easy but banal solution for a design problem. Searching out hour after hour a graphic concept in which the layout could make a functional and logical contribution to the basic idea of the ad.

Such was his absorption that I recall many late winter afternoons when he was completely oblivious to the fact that he was working in almost total darkness -- never thinking to turn on the lights. I can only say that he could accomplish in the dark what few could approximate in the full light of day.

It was, I believe, essentially this extraordinary quality of devotion that Bill gave to his job that earned for him the admiration and respect of his fellow workers.

It was also this same intensity of concern that often made him appear a complete stranger to his staff. When examining an idea, or reading a piece of copy, or analysing a layout -- the product was everything, the producer nothing. Indeed, at times he scarcely seemed to remember whom he was talking to.

Yet, if Bill happened to learn that a man had a personal problem or was sick or in trouble, he'd stew and fret, offer money, phone and write.

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June 1, 1960

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ESTHER-ROBLES



Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mrs. Robles asked me to write to you to confirm your agreement to consign to us two paintings by each of the following artists: Stuart Davis, Arthur Dove and Sheeler for an exhibition entitled THE AMERICAN SCENE to be held at our gallery beginning December ^{5th}.

We are very happy at the prospect of this show and will follow up on the details when Mrs. Robles returns from Europe.

With all good wishes to you,

Cordially,

Robert Robles
Robert Robles

RR:pl

NATIONALMUSEUM
STOCKHOLM 16
31 May 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

riar to publishing information regarding sales transactions.
Searcher is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Mrs. Halpert,

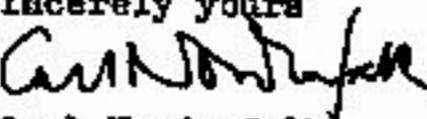
Thank you for your kind letter of May 27. I was very interested to know that Ben Shahn would like us to arrange an exhibition of his work in Stockholm. Of the two alternatives suggested by you I am sure that the large comprehensive exhibition to be arranged by you in cooperation with the Museum of Modern Art would be the more suitable for us. I believe that we would be able to take it in the autumn 1961 or the winter 1961/62, if that can be included in the programme for the show. I would also be glad to hear something about the economic conditions and if you think that it might be a good idea to ask the American Embassy in Stockholm to take an interest in our plan.

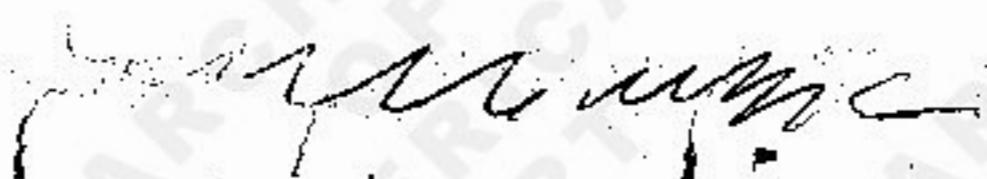
In case the bigger exhibition could not be sent to Stockholm, your idea of arranging an exhibition of drawings and graphics alone would certainly also be of interest. But here again I would like to know something about the economic conditions.

I am adding here a copy of a letter which I am writing at the same time to Ben Shahn himself in order to ask him, if there is any chance that he would agree to paint a portrait of Dag Hammarskjöld. Since I believe that the idea of having the Secretary General of U.N. painted by a great American artist is in itself worth while considering, I may perhaps hope that you will give it your support where the artist is concerned.

I am going to Paris on June 9 but I will be back again about June 20. I had hoped to meet Mr. Ben Shahn in Stockholm around Midsummer, but I understand now, that he is back in New York already.

Sincerely yours


(Carl Nordenfalk,
Director general)



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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear friends - May 31
Enclosed please find 225 - for
"Mammals" - for June, July, Aug -
all good wishes
Albert E Goldthwait

the Rosentoes. The funny thing
about it is that I still don't
know why - I had only had
a couple of drinks. Anyway,
I was still on a jury at
the next party after leaving
you - and I only type I
didn't answer the three out
of you!

Your suggestion about
Hawthorne is still a mystery to me so that I
can still hardly believe that
you are serious. Let me get
back to Hawthorne & let's
sit in. I must say its
about the most exciting
idea that's come my way
in many a month.

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136 West Greenfield Avenue
Milwaukee 4, Wisconsin

June 2, 1960

The Downtown Gallery
32 East 51 Street
New York 22, New York

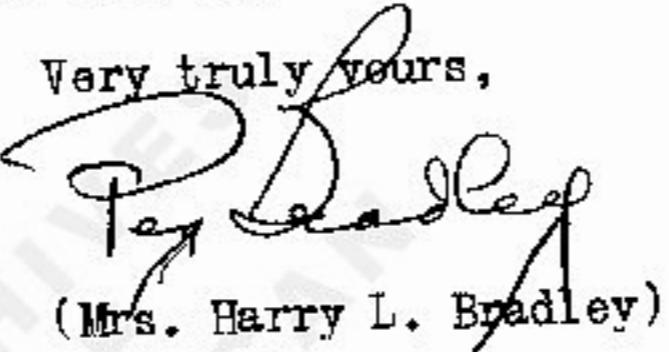
Att: Ms. Edith G. Halpert

Dear Ms. Halpert:

I am coming into New York on Monday and had planned at that time to come in to see you, to decide where to send the picture, and also try to find something for the Allen Bradley credit.

You will see me next week.

Very truly yours,



P. Bradley

(Mrs. Harry L. Bradley)

MBB/ADV

NOREEN SULMEYER
100 SOUTH ROCKINGHAM, LOS ANGELES 49, CALIFORNIA

Edith Halpert, Director
The Downtown Gallery
32 East 57th Street
New York 22, New York

June 13, 1960

Dear Mrs. Halpert:

It has been nearly a year since our last correspondence, but nevertheless, my husband and I are still eagerly interested in acquiring a Ben Shahn drawing. I believe I mentioned previously that we prefer his drawings of the human face and figure. If you have any such drawings available, could you kindly let me know? I would appreciate it greatly!

Thank you so much for your courtesy.

Sincerely yours,
Noreen Sulmeyer

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THIS SIDE OF CARD IS FOR ADDRESSE



The Downtown Gallery
32 East 51st Street
New York, N.Y.

June 14, 1960

Mr. Harold Bixen, Deputy Commissioner
Department of Buildings
The City of New York
Municipal Building
New York 7, N. Y.

Dear Commissioner Bixen:

Yesterday I received from your Department two sets of summons, one addressed to me as owner of premises, 81 E. 81 St. Corp., the other addressed to me as tenant in the same premises at this address. In the former I am urged to make the necessary repairs immediately or be liable to a penalty of \$500 fine, six months in jail, or both.

To clarify the situation may I call your attention to the fact that it was I who made the telephone call to your Department last week after being referred to you by the Board of Health which I thought would be interested in the serious problem which has developed within the neighborhood.

During the conversation I made it very clear that the agent has been following through on this for a number of months, that the Bell Exterminating Company has been in constant attendance, and that the entire basement has been sealed at considerable expense to prevent the continuous influx of sewer rats. Quantities of them are still being killed daily, the stench which pervades the entire building is unbearable, we in the building are terrified and frequently made ill. There is also danger of destruction by the rats, as well as a serious health hazard.

It is no longer the duty of the landlord or the tenants to cope with this situation after all the appropriate measures have been taken with no expense spared. The house is maintained carefully, has always been clean, with no bugs, rats, or other vermin.

Again, as I pointed out, all theseills started with the rebuilding program in the neighborhood. The exterminator's representative carefully explained that 1) the blasting, the street digging, etc., automatically bring out the rats; 2) the debris scattered carelessly by the workers, containing food remnants, milk cartons and other large particles, attracts this army of rats every night to go through the open structures and subsequently find haven in the adjoining houses. There is nothing that will deter them, as I am sure members of the Street Cleaning Department staff must have reported, the debris in the streets, on adjoining roofs, on walkways and sidewalks, is reaching

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June 3, 1960

Mr. Alan D. Ormskin
Midtown Gallery
17 East 57th Street
New York, N. Y.

Dear Mr. Ormskin:

I gather that you received from Mr. H. E. Parker a letter regarding your proposed purchase of the painting by Ernest Fiene.

If you will be good enough to send the check for the amount of \$600. directly to Mr. Parker or to us, we shall advise you when the transaction is completed. I hope this will be accomplished before we close the gallery at the end of this month for our annual two-months vacation.

My best regards.

Sincerely yours,

EGL:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

are receiving heavy play so they with other syndicates in Miami or say W. Mack Smiley and fired him. Details up as to what information.

* * *

It of bottle operators is for question. He investigation and gave them immediate time in order that they might be timony will stack up against Baden's data syndicates didn't move in to suspended: during the two-million-dollar-a-year is that Mickey Mouse we saw in his the Green Palace Bar just a few stations? Mickey Mouse now and hide out in a next Wednesday!

* * *

4. The flicks raised over the one for having a burglar alarm business at points. One is that the pay scale for working people in Sarasota has not in the cost of living here. Thus it is badwiners who must hold down two more for a working man's wife to for the essentials. A quick check finds a goodly number of policemen they have to in order for the family.

5. About the city's lack of a human

er happened to the good old names! About the only family that still sticks by the old standbys is the royal family in England. They still rely on Charles, Mary, Elizabeth, and the like. The rest of the families in the British Isles and in America have decided otherwise. Thousands of children are born who will bear the names Elliot, Candy, Robin, Noel, Almasey, Brooks, or Fendmire.

It would be unfair and presumptuous to say there are meaningless names. The real mystery they present as names is whether they are adorning a boy or a girl. All the first names sound like nicknames or surnames. What led to this wholesale romanticism?

At first, I thought it was a direct influence of Hollywood's methods in naming movie stars. Hollywood gave actors and actresses names nobody else could possibly have. For many years everyone in the film capital seemed to have gone syllable-wild. I dismissed this, however. The names of movie stars describe improbable people and there is nothing improbable about a new six - pound, five-ounce arrival.

Maybe, I thought, it's the influence of the short stories in the ladies' magazines. The heroines and heroes in these stories are always named Denham or Stacey or Randall or Nadine. But I discounted this influence too. Ladies' magazine fiction has always been notorious for its sterility. The heroes and heroines in these stories are adults, probably born during the depression years. The Depression was the time of the no - nonsense name. You called a child Ann, Jim, Max, Donald, or John. The heroes and heroines of the ladies' magazines are called the names children are called now, which I suppose is the best possible comment to make about this fiction.

8/21/64

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Pursuing the current pattern of bringing art into all phases of American life, a novel plan has been conceived by the National Blank Book Company of Holyoke, Massachusetts. Directing its appeal to the new generation - specifically the student group - the Company is introducing the "Distinguished American Art Series" of notebooks bearing on the cover a full color reproduction of an important painting by a leading American artist.

The initial group of five paintings includes: "Owain San Pao" by Stuart Davis, "Western Sea" by Lyonel Feininger, "Supermarket" by Ben Shahn, "Golden Gate" by Charles Sheeler, and "Northern Point" by Andrew Wyeth. On the inside cover appears a brief biography together with a statement by the artist. The color is unusually high in quality and the overall presentation most dignified, avoiding advertising matter and slogans. Vinyl plastic protects the cover which may be, if so desired, removed from the wire bound book and saved.

The artists were chosen with the help of several museum directors, and the group to follow in the "Distinguished American Art Series" will be selected with equal discernment.

In a market research survey, college students expressed enthusiasm for the National Blank Book Company plan which will bring them in close daily contact with outstanding works of art produced in their own land and time.

The suggested retail price per notebook is 75¢, obtainable through the 1000 stationers who stock National School Products.

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June 9, 1968

Mr. Paul Kantor
Paul Kantor Gallery
348 North Camden Drive
Beverly Hills, California

Dear Paul:

I am sorry to be so slow and to be so tardy in my reply but I did want to get complete information in connection with this Shahn painting as I too was unfamiliar with the specific type and period.

And so now I have the information directly from the horse's mouth. I am quoting from Shahn's notes.

"This is early Shahn 1922 or 1923. The place is Woods Hole just like it says on the back of the photograph. The actual spot is called Gull Pond. I did many others in this vein but I haven't the slightest idea where they are."

Unless this painting were priced at a figure not exceeding \$200. I would not be interested in acquiring it as it is not very salable for obvious reasons. My only purpose would be to have it as a document with the possibility of including it in some exhibition of background material by my boys.

I hope that the information is satisfactory — and thanks for calling this to my attention. I appreciate your cooperation.

My best regards.

Sincerely yours,

Edgar

Rat Program's a Flop, Costs City \$800,000

"The Rat Capital"—See Editorial Page

By JAMES D. HORAN, DOM FRASCA and JOHN MITCHELL

New York City's rodent control program is loosely organized, ineffective and costly.

Like the dry laws of the Prohibition Era, it is implemented haphazardly at best.

Yet it is costing the city more than \$800,000 a year to dent infested urban center in the United States.

Loose procedures governing building demolition—one of the chief causes of the rat menace—are mostly responsible for making the city the worst ro-

in the five boroughs within the last 18 months, not one was checked by any city agency to determine if the extermination work was done.

This was admitted by Acting Deputy Building Commr. Joseph Farro, who said:

"We are at the mercy of landlords who have buildings torn down . . . There is a possibility that some of the extermination 'work' is not being done."

OVERWORKED STAFF

He blamed "an undermanned and overworked" inspectional force for the failure to implement the requirements of the law.

"Besides the lack of personnel, we don't have an expert qualified to do the job," Commr. Farro explained.

Noting the Building Code requires property owners to submit written statements from exterminators certifying the rodents in buildings to be torn down have been killed, he explained:

"We issue a demolition per-

Turn to RATS, Page 6

TODAY'S INDEX

Jim Bishop	15	Jack O'Brian	18
Bridge	32	Louella Parsons	12
Comics	32, 33	Patterns	32
Bob Considine	15	Places to Dine	11
Cross-Word	32	Records	10
Editorial	14	Smart Set	8, 9
Financial	25, 26	Louis Sobol	15
Financial	25 to 28	G. Sokolsky	14
Food, Cooking	8	Sports	28 to 24
Leslie Gould	25	Theatres	11 to 13
Mary Haworth	9	TV & Radio	16, 11
Horoscope	32	Want Ads	29 to 31
Kilgallen	11	Walking Well	32
Ketcherbecker	18	Constance	
Dr. Molar	9	Woodworth	9
Movie Clock	13	Your America	32
Obituaries	17		

Phone Your News and Photo

Tips to CORIANDR 7-1212

THE READERS' CHOICE

The Journal-American Has the Greatest Circulation in the Evening Field

THE WEATHER



(U. S. Weather Bureau Forecast)

Mostly fair today, highest temperature in 70s. Tonight cloudy, low around 60. Tomorrow cloudy, chance of rain, high in 70s.

3 P.M. Temp. 75. Humidity 42. Barometer 30.17 inches, falling.

Temp.-Humidity Index 69. (At 70 degrees 100% of us; 75—half; 80—all.) Details on Page 1D

JACK O'BRIAN AND TV NEWS

Appear Today
on Pages 10, 11

But such criticism was heartening, too. It showed that someone cared -- and cared deeply -- about everything the department was doing.

However, it would be a grave error to infer that Bill's success depended on the happy accident of working at a company with such a philosophy toward advertising.

The blunt fact is that the CBS advertising philosophy is to a very large extent his own creation. For it was he more than anyone else who, by the sheer force of personality, pride in profession, and faith in his own ability, hammered out an advertising philosophy for CBS and then forced everyone to stick to it whenever pressure mounted for compromise.

Nothing upset him more than someone who alibied his samples on the ground that his particular client would not let him do good work. Bill maintained -- and proved it at CBS -- that there are no good or bad clients, there are only good or bad advertising men. And he accepted the fact that part of the responsibility of being an advertising man and a designer was to have the courage of one's convictions...a bulldog tenacity...a willingness to do daily battle for the things one believed in...and the recognition that "constant vigilance is the price of freedom."

Many years ago, when he was offered the title of Vice President in charge of Advertising and Sales Promotion, he said no thanks. His reasons were significant -- and characteristic. He said the stripes would be bars... That they would force him to become a "company man" ...to take the so-called "broad view" at the expense of principle.

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John W.

May 31, 1969

Mr. Jacob Schulman
George J. Dorfman & Company
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

Again I want to thank you, this time for your letter of May 25th. I am very pleased that the conference has been set up for June 7th as it would be very advantageous for us to have the "spin-off" arranged for before August 30th, which ends our fiscal year.

The reduction in inventory would be of great benefit in that it would reduce the gallery tax considerably and would also relieve me of the fear that my wishes to retain these works of art as positive gifts to an institution or several institutions might not be carried out. I am sure you understand.

Having seen you in action, I hope that you will not overdo and overwork after your illness. Do take it easy.

And of course I hope that you plan a relaxing trip to New York before the end of this month (I mean June) before we close.

Gratefully yours,

E.G.M:pb

P.S. Won't you please send me a bill for the 1969 and 1960 tax reports and of course subsequently for the spin-off.

Samuel Clark Waugh
President and Chairman
Export-Import Bank of Washington

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June 6, 1960

Mrs. Felix London
702 North La Cienega
Los Angeles, California

Dear Mrs. London

If the Zajac sculpture "Deposition" has not been shipped, will you kindly have it addressed to

Hahn Bros Warehouse
231 East 55 Street
New York, N. Y.

In the event it has already been sent to the American Federation of Arts, will you kindly send the waybill number or Express receipt number so that the crate may be redirected.

Thank you, and my very best regards.

Sincerely yours

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May 31, 1960

Mr. Benjamin Waldstein
484 Washington Street
Brookline, Massachusetts

Dear Mr. Waldstein:

Several days ago I received a note from Mrs. Stephen Stone referring to the conversation she had with you on May 25th in reference to my letter addressed to you just about a month earlier (April 23rd).

Confirming her report, I have had no word from Mr. Childs and assumed that you had decided to retain the painting for your own collection. I am still interested in purchasing NATURE MORTE as indicated in my previous correspondence and I should be glad to hear from you or from Mr. Childs regarding the matter.

Thank you for your courtesy.

Sincerely yours,

EGLaph

Copy to Mrs. Stephen Stone

June 4, 1960

Pauline Halperin-

I have received your letter but as yet no photo of the Bell Shaku work - I am very anxious to see it. Would you be kind enough to duck out this for me?

Thank you so very much.

Rochelle M. Dubnow
1444 S. State Pkwy
Chicago 10, Illinois

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 15, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The following work, which you generously lent to the 20th Annual Exhibition of the Society for Contemporary American Art, will be returned to you soon after the show closes on June 18:

ROCK AND ROLL #1 by Abraham Rattner

EASTER GOAT #5 by Jack Zajac

On behalf of the Society members, I wish to thank you for helping make the exhibition a great success. You might be interested to know that this year BLACK AND YELLOWS by Jose Guerrero and EQUILIBRIUM by Charles Shaw were selected for the Art Institute's permanent collection, purchased from the funds provided by the Society.

Your loan contributed greatly to the Society's annual exhibition.

Yours sincerely,

Frederick A. Sweet *sw*

Frederick A. Sweet
Curator of American Painting and Sculpture

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser if involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The National Blank Book Company
Holyoke, Massachusetts

Austin Kenefick
Jefferson 9-9811

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In a market research survey, college students told National they prefer cover subjects that are fresh, bright and modern. They said they would like them printed simply and cleanly; free from giddy decoration and advertising.

To these criteria, we added our own: the artists should be excellent and of our time; the reproductions faithful.

#

That ends the formal portion of the press release. You may wish, however, to know something of the project's background.

At the beginning, we sent a project officer out with a travel card, a list of museums and our criteria. "Don't darken our front door," we intimated, "until you've got the best there is". He returned with editor's squint, sheafs of interview notes, art books from four city libraries and an armful of catalogs. More important, he had choices of five distinguished and varied paintings.

To print his choices took some negotiating. For the Wyeth cover, for example, we made separate arrangements with Andrew Wyeth, The Wadsworth Atheneum, John I. H. Baur, and the New York Graphic Society. To keep the reproductions faithful, we had new transparencies taken of the paintings, made fresh plates, and then had the covers inked one color at a time.

This venture has been a delightful challenge. We believe the results speak for themselves.

We ask you to compare them with what is excellent...and then take the measure of our success.

Cordially,

Austin Kenefick

Austin Kenefick
Product Research

Mr. Hulbert - we will send a complete set
of the notebooks with this series to each writer - (4 each)
Now - perhaps, at the same, -- (over)

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June 3, 1960

Mr. Charles D. Childs
Childs Gallery
189 Newbury Street
Boston 16, Massachusetts

Dear Mr. Childs:

Thank you for your letter dated June 1st.

Frankly I am rather shocked on reading the contents. In referring to my previous correspondence, I find a letter dated April 23rd in which I advised Mr. Waldstein that I was prepared to pay the asking price of \$550. for NATURE MORTE by Gentcharova. The letter you refer to is dated May 31st, indicating that the picture went out on approval shortly before then, or approximately a month after my previous correspondence.

I feel certain that Mr. Waldstein would not have wished to handle the matter in this manner. In any event, I think it is important for both your gallery and Mr. Waldstein to have these facts brought to your joint attention.

Sincerely yours,

EGH:ph
Copy to Mr. Benjamin Waldstein

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

Office of the Director

May 31, 1960

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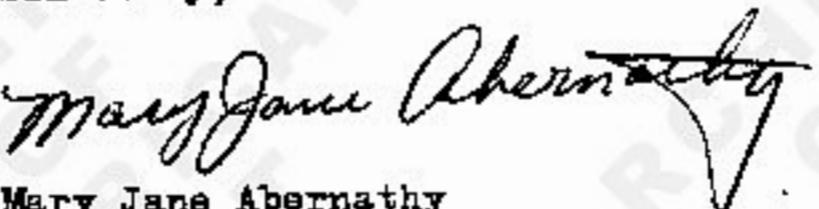
Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is to acknowledge receipt of your letter of May 24 to Mr. MacAgy. He is in Europe at this time and will not return until late in June.

Perhaps I can give you some information that will be useful to you regarding the Murphy paintings. I am sure that permission to borrow them would have to come from Mr. Gerald Murphy. His address is Snedens Landing, Palisades, New York. His telephone number is Elmwood 9-1584. We are planning to return them to him when our show closes on June 19. One of his works, as you will have noticed in the catalogue, was borrowed from Mr. Archibald McLeish, Conway, Massachusetts.

Sincerely,



Mary Jane Abernathy
Executive Secretary

mja

Reverster
JE 5-5712

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
incisor is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 9, 1968

VIA REGISTERED MAIL
ENCLOSURE

Mr. Garland Ellis, President
Fort Worth Art Association
Fort Worth, Texas

Dear Mr. Ellis:

The very interesting bulletin mailed to us by the Fort Worth Art Center called my attention again to our previous or rather my previous correspondence which either had been misaddressed previously or might have been ignored deliberately. In any event I thought it was wise to address the letter to you as President of the Fort Worth Art Association.

Since my letter of March 18th of this year contained all the facts I want to call to your attention, I am sending you a copy of it with the knowledge that it must reach you at the above address and I hope that I shall have the courtesy of a reply from you indicating which of the two methods of settlement you prefer.

Of course on this occasion I expect a prompt reply. The letter is being sent to you via registered mail to assure immediate and personal receipt.

Sincerely yours,

EGR:ph
Enclosure

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

c/o Prof. D. D. Egbert
233 M McCormick Hall
June 10, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your kind letter of June 3, 1960. Landscape with a Broken Machine (1935), tempera, by Stuart Davis was reproduced in the American Magazine of Art, Vol. 29 (April 1936), p. 258, with a credit line to the Whitney Museum of American Art. It occurred in "Exhibition Reviews" by E. M. Benson. I have written to the Whitney Museum of American Art, who referred me to you as the owner of the painting. The letter was signed by Margaret McKellar, Executive Secretary of the Whitney Museum.

Professor Egbert would greatly appreciate any help you may be able to give him in obtaining a photograph of this painting, with permission to reproduce it in his forthcoming book, tentatively entitled Communism, Radicalism, and the Arts.

Very sincerely yours,

Cecilia van Eerdem

(Mrs.) Cecilia van Eerdem

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

June 13, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith:

In accordance with our last meeting I have gone over the list of works which you originally offered to the Art in Embassies project and attach a list of those works desired for projects now in preparation for Portugal, Peru, India and Egypt.

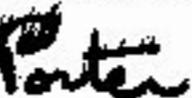
If it is agreeable we would like to collect these loans before your departure for the summer and move them to our quarters in Santini's where we are now assembling loans.

Would you inform Waldo Rasmussen, my Executive Assistant, who will be handling these details during my absence in Europe when you would like your loans picked up. Meanwhile I enclose our loan agreement forms in duplicate with the request that you sign one and return it to us, retaining the second for your files.

You will be interested to hear that our initial project in Bonn and Berlin has been such a success that we are being deluged with requests from other Embassies. The distinguished quality of your loans will make a marvellous contribution to the project and we are deeply grateful.

With best wishes for a pleasant summer,

Sincerely,



Porter A. McCray
Director
Department of Circulating
Exhibitions

Enclosures

Dictated by Mr. McCray and signed in his absence

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billed me for it but found it was out of print and when I inquired after hearing from you discovered their mistake.

Hope you enjoy your summer.

Sincerely,
Paul Wrenberg

True faith.

ROBERT PREUSSER

2 WILLARD ST. COURT CAMBRIDGE 38, MASSACHUSETTS

14 June 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st. Street
New York, N.Y.

Dear Mrs. Halpert:

It has been six years since I moved from Houston to accept the job at MIT, and now I find that time is close at hand for the Institute to decide on whether or not to grant me tenure.

I have taken the liberty of including your name on a very selective list to serve as reference for my qualifications. Sometime between now and next fall you will receive a letter from MIT making such a request. Any comments you feel it appropriate to make in my behalf at that time will be greatly appreciated, and I trust you will not feel this to be an imposition.

My mission at MIT is a most challenging one. It has not been easy but is certainly worth while, and now that I am adjusted to the routine I am finding it possible to give much more time to my painting.

Trust you received a catalogue of my recent exhibition at Mirski Gallery.

Sincerely yours,

Robert Preussner

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June 9, 1960

Mr. T. A. Heinrich
Royal Ontario Museum
100 Queen's Park
Toronto 5, Canada

Dear Mr. Heinrich:

In preparation for our annual summer closing, I am checking through our records and find among them the consignment dated January 11th for two Ben Shahn posters.

Won't you be good enough to return them at your earliest convenience -- to reach us by the 20th of this month, as we are eager to attend to all these matters and start with a clean slate in the fall.

I hope you will have occasion to be in New York and will pay us a visit. It is always so nice to see you.

Sincerely yours,

Billie

The Editor, The New York Post

June 9, 1950

- 2 -

The newest method of supervision by means of loudspeakers with commands shouted continuously and particularly in the early morning hours is the most nerve-racking and shattering modern development.

Since all these buildings are entirely commercial in nature and have nothing to do with public services, there is no reason whatsoever for the large population to suffer for the gain of large corporations. Under no circumstances can this program be called a social or public improvement. Therefore, I feel, as do many others, that city agencies should be called upon to do away with the completely unnecessary evils, health hazards, contaminations, debris-covered streets in mid-town Manhattan.

I repeat, unless it is a matter of ignorance or total disregard for human values or complete irresponsibility of our civic departments or, and I hate to suggest this, payola, there is no excuse for the continuity of the evils mentioned.

I trust that this growing problem will interest you sufficiently to take some action and to continue your noble clean-up program. I shall be glad to furnish the names of roofers, exterminating companies, building superintendents, etc., who I am sure will be glad to supply very specific details.

For obvious reasons I would prefer not to have my signature appear publicly if, as I hope, you will publish this letter.

Thank you for your courtesy.

Sincerely yours,

EDWARD P. BROWN

RESTORATION
FRAMING

CHILDS GALLERY
FINE PAINTINGS AND PRINTS

CO. 6-1108

189 NEWBURY STREET
BOSTON 16

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June 1, 1960

Mrs. Edith Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This morning Mr. Benjamin Waldstein called to remind me that I should long since have written to you about a painting which interested you and which had come from the Waldstein collection.

It is the abstraction by Gontcharova which you will remember having written him about some weeks ago. Mr. Waldstein asked us to reply, since he had given us the collection of paintings to sell.

At the time your letter came, the painting was out on approval. It remained on approval for some time thereafter and was finally purchased. We have only recently had word of it and I regret that we did not let you know earlier to the effect that it had been sold.

Mr. Waldstein also spoke of the fact that you might be interested in one or two other paintings from the collection, notably the large and colorful landscape by Manievich. This painting is still available and if this or any of the others interest you, I should be glad to hear.

Yours sincerely,

Charles Childs

Charles D. Childs

CDC/erb

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June 3, 1960

Mr. Harris E. Frier, Director
American Federation of Arts
1002 Fifth Avenue
New York, N. Y.

Dear Barrist:

Edward Bright advised me that he talked with you about the two works of art he chose for the \$6000. allotment which clears through the AFA and that you had requested our invoice. This is enclosed.

In order to meet the sum we agreed to allow the museum discount in view of the fact that the sculpture and painting will be donated within a year to the Milwaukee Art Center. We have also followed his request to have these delivered to the American Federation of Arts. The Sajac had been shipped to California by Budworth whom Mr. Johnson misunderstood our request to hold DEPOSITION for further instructions. Thus it is now being returned to New York addressed to you at 1002 Fifth Avenue. The painting will be hand-delivered to you very shortly.

The catalogues of the two exhibitions in which the works of art were included are enclosed in the event that you wish to forward them to the mysterious donor.

And so, best regards.

Sincerely yours,

RGHph
Enclosures (3)

THE MUSEUM OF MODERN ART

Date June 7, 1960

To: Edith Halpert

Re: Collection "X"

From: Bill

Confidential

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

I have studied the material in Collection "X" very carefully, in itself and in relation to the collection here at the Museum.

There are several things that are of primary importance to us. These are:

Kokoschka Elizabeth Gesimus Visser

Pascin Girl in Blue Hat

Picasso Jester

Soutine Haunted House

Still Life in Chair

Femme Couchée *

The Soutine Femme Couchée really seems like a sensational picture, completely different from anything we have in the Museum collection.

In addition I'm listing three items. These are: the Kollwitz Four Women, the Maillol Venus, and Rodin Study of a Dancer. These last three items are not absolutely essential to the collection; however we should have a Kollwitz sculpture, the Maillol replaces a gap in our collection, and we also should have at least one small Rodin bronze. The one in Collection "X" is excellent.

For your convenience, I am attaching a list of all the material that we looked over together.

34

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
possessor is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 3, 1960

Re: [unclear]
Rabbi Robert E. Goldberg
The Congregation Mishkan Israel
P. O. Box 1672
New Haven 11, Connecticut

My dear Rabbi Goldberg:

For your information, both Shahn and I have returned from
our separate jaunts. Fortunately Shahn decided to cut down
his safari by several months and is now back at work. I
shall call Mr. Nathan tomorrow and arrange for an appoint-
ment (I gather this is what you had in mind) for him and
Shahn to discuss the installation of the MAIMONIDES.

I hope to have the pleasure of seeing you before the gallery
closes for the summer at the end of this month.

Sincerely yours,

EGH:pb

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Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

I have not had one minute to answer your nice letter. Don't worry about the Kuniyoshi frame. We hurried so in the end that neither of us thought about it. Anyway I/ Duncan cannot do it right I will bring it down next winter. I may not even hang the moderns this summer. Hope to try and open by private showing the end of July with a room given over to Grandma Moses who will be 100 in Sept. and hope that she will be well enough to come up and stay with us. So far I have accomplished little except the Folk Art Building but have not been to well and just cannot do as much as I used to do.

The gallery upstairs needs some more doing

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June 9, 1960

Mr. H. Heydenryk, Jr.
The House of H. Heydenryk, Jr.
141 West 54th Street
New York 19, N. Y.

Re: 5962

Dear Mr. Heydenryk:

I cannot tell you how embarrassed I am that I was unsuccessful in getting Max Weber to purchase the very handsome frame which you were kind enough to lend him for his one-man exhibition held at this gallery.

Since the painting belongs to the artist and we are merely his agents, we are not in a position to make such a purchase and therefore most reluctantly are returning the frame to you with deep thanks.

We hope to make up for it in the future.

Sincerely yours,

EGR:ph

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June 13, 1960

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear John:

The address that you requested is:

Miss Mary E. Johnston
420 Albion Street
Glendale, Ohio

The Ben Shahn painting is not here in Cincinnati. She keeps it at her home in Clearwater Beach, Florida. Recently, she told me that the painting was deteriorating. I discussed it with our restorer. He suggested that she take it to one of the art museums in Florida for advice. However, he said that the best thing to do would be to get the painting out of that climate. When you next see Ben Shahn, could you ask him what he would suggest?

Thanks very much.

Sincerely yours,



Alison T. Schoener,
Curator

ATS:sg

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MRS. JORDAN H. SACHS
21 TERRACE WALK
BERKELEY, CALIF.

June 15, 1960

Gentlemen,

We are interested in purchasing a Ben Shahn original lithograph or silk screen.

Will you please forward any information, catalog and price list of what is now available.

Very truly yours,

Mrs. Jordan Sachs
21 Terrace Walk
Berkeley 7, California

With best

June 3, 1960

Professor D. Gibson Byrd
Department of Art and Art Education
The University of Wisconsin
Madison 6, Wisconsin

Dear Professor Byrd:

Thank you for your letter.

As soon as the prints reach us I shall send you an acknowledgment but meanwhile we thought you might like to have our invoice for the two Shahn prints you are retaining for your collection.

I hope to have the pleasure of seeing you when you are next in New York.

Sincerely yours,

EGH:pb
Enclosure

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THE MINNEAPOLIS SOCIETY OF FINE ARTS

Minneapolis Institute of Arts—Minneapolis School of Art

201 East Twenty-fourth Street, Minneapolis 4, Minnesota Federal 5-4256

June
6th
1960

Mrs. Edith Halpert
The Down Town Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I can't tell you how much the Minneapolis Museum appreciates your generosity in giving us the two very nice Ben Shahn silk screens (Supermarket and Wheatfield).

For what it's worth, you certainly have a following in the Twin Cities and the above gift will not diminish your standing.

Hope that I may have the pleasure of seeing you personally.

Sincerely,


Richard P. Gale
Richard P. Gale,
Chairman of the Board.

RPGale:etl

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

June 1, 1960

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

W.H. L. *[Handwritten signature]*
Dear Mrs. Halpert:

The American Federation of Arts, in cooperation with the Ford Foundation, is planning a retrospective exhibition of the work of Jacob Lawrence. This is a part of the second series of awards, given this year to seven American artists.

Mr. Lawrence's exhibition will have its first showing at the Brooklyn Museum from November 21, 1960 through January 2, 1961. Afterwards it will circulate to institutions throughout the United States for about two years.

Mrs. Aline B. Saarinen is writing the essay for the 52 page catalog which will accompany the exhibition. This catalog will reproduce all works included in the show. Two plates will be in color. Mrs. Saarinen, working with the artist, has also selected the paintings for the retrospective. On that list is, from the HARLEM SERIES, #27 MOTHERS AND FATHERS WORK HARD TO EDUCATE THEIR CHILDREN. We are writing to request the loan of this important work.

We realize that we are asking a major favor because of the length of time for which the work must be borrowed, but in the attempt to assemble the best possible exhibition we must beg your cooperation. We are enclosing a Loan Agreement form and shipping label in the hope that you will decide to grant our request. The American Federation of Arts will, of course, insure the material included under its all-risk policy during the period it is in its custody. The AFA will assume all expenses connected with the preparation, care, and transportation of the show.

May we further request your aid in helping us to meet deadlines by replying at your earliest convenience? A self-addressed envelope is enclosed. We will be happy to answer any questions you may have regarding this project.

Sincerely,

A handwritten signature in cursive script that appears to read "Robert H. Luck".

Robert H. Luck
Special Representative

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May 31, 1960

Box 315, 1960

Miss Jeri Walsh, Assistant
Tom Slick
National Bank of Commerce Building
San Antonio, Texas 78202

Dear Miss Walsh:

The name of the painter about whom you inquire is Robert E. Gandy. I am enclosing a catalogue of his one-man show which included the painting Mr. Slick purchased. I trust this will supply the information you desire. On the other hand, if you would like additional data, I shall be glad to cooperate with you further. Would you please let me know if there is a best method to research this problem for your own information. I am afraid it would be difficult to find out who bought the painting. Sincerely yours, Stephen M. Stoen and I would be glad to hear from you or from Mr. Slick concerning this matter.

Enclosed you will find your copy.
Enclosure

Very sincerely yours,

Stephen M. Stoen

Copy to Mrs. Stephen Stoen

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June 8, 1968

Mr. Victor Tepper
5 Heartstone Crescent
Willowdale, Ontario
Canada

Dear Mr. Tepper:

In preparation for our annual two-months' vacation period I am clearing my files at the present time and am writing to ascertain whether you received the six photographs of Major sculptures which I sent to you on May 23rd and if so whether you are interested in any of the examples illustrated.

If you are, I repeat that we shall be glad to send them to you on approval. If not, won't you be good enough to return the photographs to us.

And I hope that you will visit us in the fall when we reopen the gallery.

Sincerely yours,

Edgar

ESTABLISHED 1923
DAILY AND SUNDAY

Honolulu Star-Bulletin

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

Sunday Art Page
June 12, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

I am hoping you will recall your expressed interest in Mick Brownlee's sculpture for otherwise, this letter will seem presumptuous. As I recall, you mentioned hearing good of him and had seen something of his you liked at the Academy of Arts. At the time of your December visit, Mick was in Las Vegas, executing a commission at the Stardust Hotel.

I did not see Mick myself until last month when we ran into each other at an Academy reception for Detroit architect Minoru Yamasaki. When I told him of your interest he was understandably regretful. I offered to write this covering letter if he would round up some photos of his work.

Since you are aware of my limitations as an expert, I will only say that I have, instinctively, liked everything of his I have ever seen. Others must share my feelings since his work is snapped up, locally, as fast as he turns it out in his spare time between teaching and making a living as a decor artist.

The enclosed photo-sets, two of each work, were taken by Ray Sato of the Academy (who did Betty Ecke's work for you) and represent a roundup of Mick's recent work assembled from various purchasers.

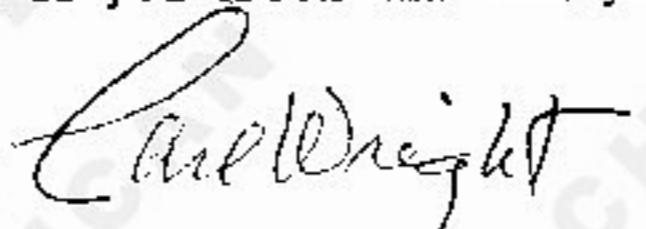
The hope behind this letter is that you might know if it would prove fruitful for him to submit photos of future work to New York galleries or dealers, and if so, to whom? I will feel most embarrassed, however, if the letter seems in any way to importune your interest beyond my recollection of your December remarks. I am sure Mick would not want it that way; and, for me, it would be poor return for your many past courtesies.

* * *

Lois and I spent an enjoyable evening recently with Betty and Gustav at a gathering at their home. She is still in a swirl from the show you gave her and I do hope she will do well....Ed Stasack, the last I saw him, was still working like mad, turning out quite good work at a furious pace. Ben Morris is taking a "sabbatical" summer--he is going to paint collages full time instead of teaching at the University summer session.

Harvey Arnason has put me on his mailing list and I now get a deluge from Minneapolis. He certainly keeps things on the go at the Walker.

Aloha to you from your many Isle friends
who speak of you often and wait your return.



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Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Pioneer Acres
Selkirk, N.Y.
May 29 1960

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Dear Mrs. Halpert:

I want to thank you ever so much for the good "surprise" check (\$185.00). I had had no idea that J.B.S.'s "three little things" amounted to so much. And, inasmuch as I had just contracted a bill for cross bar stretchers to the amt. of \$212.00 (20 sets), I could use the check to considerable advantage. So I thank you indeed. (But how can they charge so much for some pieces of wood?)

I am delighted John finally got a good example of Sheeler's draughtsmanship. Perhaps it will be an oil next time. Speaking of " " - that long word - some of my own examples in the line have just been invited by the Mus. of Mod. Art for a circulating show to represent " " again that long word! - American achievement over the last thirty years. This naturally pleased me as in my own estimation at least, I am America's most neglected artist. I had also wondered, last winter at the time of The DIAL show at the Worcester Museum, whether my contribution of drawings to that magazine from about 1919 to 1931 or 2, had been completely ignored.

The photograph of a drawing of Marcel Marceau, by Robert Osborn, and which you sent me, I was very glad to see. I shall return it in a few days.

With all good wishes for the Summer,

sincerely,
Carl Sprinchorn
Carl Sprinchorn

MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT, MAINE

Trustees
ROBERT P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNET
JONATHAN A. WEARE
LORE T. STRATER

HENRY STRATER, Director
CHARLES GRETCHAM, Curator
EDWARD F. FULTON, Curator
MARILYN DARLING, Secretary
to the Director
Telephone: Wells Midway 6-2174

June 15, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

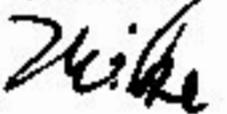
Dear Edith:

The paintings from your Gallery arrived today in good condition. We are sending the formal receipt. You will be glad to hear that we got the "After the Hunt" from Butler and it adds tremendously to the show.

The big Weber is a beauty and we will give it special hanging. I am using a cut of "Colossal Luck" on the outside cover of our catalogue.

Thank you again for your help and I hope that we will have the pleasure of seeing you here sometime during the summer.

Sincerely yours,



Henry Strater

md

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June 3, 1968

Mrs. Lucile Curtiss
Needlework Editor
WOMAN'S DAY
67 West 44th Street
New York 36, N. Y.

Dear Mrs. Curtiss:

Indeed we shall be very pleased to cooperate with you in the interesting program you outlined in your letter of May 28th.

We have a considerable number of American needlework pictures of various types including a memorial to George Washington, et cetera, and fortunately have a complete photographic record in our files, both those currently in our collection and others which have been sold to Colonial Williamsburg, the Shelburne Museum, and several major art museums and private collectors.

If you would like to come in to study this photographic material, I should be very glad to cooperate with you — if you will telephone in advance for a specific appointment.

Sincerely yours,

Edith H. Lyle
Edith H. Lyle

This verse may come to mind:

"It's when I'm weary of considerations
And life is too much like a pathless wood
Where your face burns and trickles with
the cobwebs

Broken across it, and one eye is weeping
From a twig's having dashed it open,
I'd like to get away from earth a while
And then come back to it and begin over . . ."

PORTRAITS, INC.
PORTRAIT CENTER OF AMERICA
136 EAST 57th STREET
NEW YORK 22, N.Y.
PLAZA 8-2852-2623

LOIS SHAW
Founder

Edith Halpert
HELEN APPLETON READ
President
ANDREA ERICSON
Gallery Director

"PORTRAIT PAINTING IS A REASONABLE AND NATURAL CONSEQUENCE OF AFFECTION" - DR. SAMUEL JOHNSON

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 50 years after the date of sale.

June 14, 1960

Dear Mrs. Halpert:

I am awfully sorry that in the first printing of the announcement that The Downtown Gallery was not given credit for the Eagle. This was corrected and reads, "The American Eagle on the catalogue cover is reproduced through the courtesy of The Downtown Gallery". I hope that is O.K.

We are all most grateful to you for your generous cooperation and I hope you will be able to come to the preview.

I have sent the bill for the photograph to Mrs. Phipps.

Sincerely,

Helen Appleton Read
President

HAR:rmcp

Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it can't be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

H
June 13, 1960

Philadelphia Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pa.

Gentlemen:

Two Max Weber woodcuts, both framed and under glass were returned to us today. The glass on one was completely broken in many places and just missed destroying the woodcut. The other woodcut was unharmed. I do not think you should send anything with glass via Parcel Post.

Please let us hear from you, regarding this matter, at your earliest possible convenience.

I am very sorry this had to happen.

Sincerely yours

John Marin, Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

June 9, 1960

Mr. E. E. Parker, Jr.
Vice President and Trust Officer
The First National Trust and Savings Bank
San Diego, 12, California

Dear Mr. Parker:

Enclosed please find a check from the Midtown Galleries for the sum of \$50,00 or ten per cent of the full purchase price. We have stamped our endorsement so that it may be cashed or deposited to whatever account you desire.

We shall wait the final decision and papers.

Sincerely yours,

EGraph
Enclosure

FIRST NATIONAL BANK
OF SAN DIEGO
OLDEST BANK IN SAN DIEGO

TRUST DEPARTMENT

San Diego, California

May 31, 1960

#1291

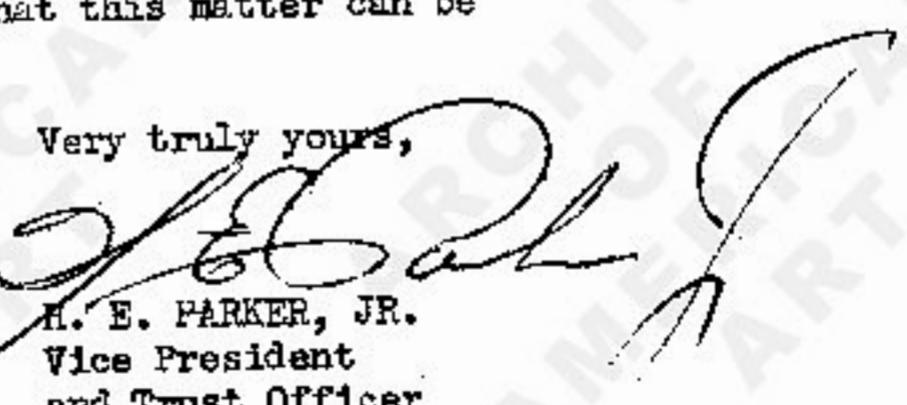
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We have received Mrs. Landgraff's approval of Mr. Gruskin's offer to purchase the painting by Ernest Fiene for the sum of \$600. The offer is acceptable to the bank and upon receipt of Mr. Gruskin's check in the amount of \$60 representing the purchaser's offer deposit, we will immediately petition court for approval of the sale.

Incidentally, we have written Mr. Sherwood again in respect to the Derain painting. Following your letter of May 10, we asked Mr. Sherwood to indicate whether or not the letter from the Kraushaar Galleries was satisfactory evidence of the authenticity of the painting; however, to date he has not replied. We have asked for an early answer and hope that this matter can be settled promptly.

Very truly yours,


H. E. PARKER, JR.
Vice President
and Trust Officer

HEP/joa

cc: Mr. A. D. Gruskin
Mrs. Edna Landgraff

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June 3, 1960

Mr. Bill Bower
Hotel Chelsea
229 West 23rd Street
New York, N. Y.

Dear Bill:

When I returned from a trip I found a note to the effect that you had paid the gallery a visit and have tried on two occasions to reach you by telephone — unsuccessfully.

Ben Shahn, who is now back in the States, discussed the matter with me and agreed that he would like to repurchase the painting if you and he can arrive at a price, etc. I am sure there will be no difficulty in the matter and I am glad to offer my services as a go-between.

Won't you please let me have your wishes in the matter. Also, I should like to apologize for my rather emotional attitude in this connection when we had our conversation some weeks ago. I am sure that you will understand and will forgive, knowing of course that I expressed myself frankly only because you were a brother artist of Shahn and would want to do the fair thing by him.

May I hear from you?

Best regards.

Sincerely yours,

EGH:ph

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

~~Dear friends~~
~~Please add~~
~~also to~~
~~Peterson Color~~

~~WPA 1931, 41 emt~~

~~Castroville~~

~~1931~~

~~Postscript~~

~~After workshop~~

~~Let me~~

~~Brett Brown~~

1931 41 emt
WPA 1931, 41 emt
Castroville
Postscript

1931 41 emt

After workshop
Let me
Brett Brown

After workshop
Let me
Brett Brown

After workshop
Let me
Brett Brown

Enclosed 2000

Enclosed
statements

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Louis Weinberg Jr.
745 Edgewood Road
Highland Park, Illinois

Dear Mrs. Halpert:

Thanks very much for taking care of the sculpture for the Contemporary American Art show at the Art Institute. We didn't win a prize but there was much interest in the piece and the unusual technique.

I am enclosing a letter from the Society which I thought might be of interest to you.

So sorry about the Becht book. Crofts had ordered and

**FIVE
MILE
RIVER
GALLERY** 5
ROWAYTON
CONTEMPORARY ART

JOAN WILSON ANNE ROSE DALLAS ERNST

TEMPLE 8-8775

101 ROWAYTON AVENUE
ROWAYTON
CONNECTICUT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 1, 1960

Mr. Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan,

We are very pleased to enclose a check for the amount of \$31.50. This is to reimburse you for the sale of the Ben Shahn print "Profile" listed in our books at \$35.00 from which we have deducted our commission.

Sincerely,



(Mrs) Joan Wilson



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

June 7, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Some time ago you replied in the affirmative to my request for an exhibition of serigraphs by Ben Shahn at the University of Louisville. I am now able to suggest the dates when we could schedule the exhibition. The best dates would be November 19 to December 31. If those dates are not suitable, we could probably arrange a later showing, such as January 9-February 18 or February 20-March 31, though that would require a revision of the rest of our exhibition schedule.

Kindly let me know as soon as convenient, whether the dates suggested above are suitable.

Yours sincerely,

Dario A. Covi
Dario A. Covi
Assist. Prof of Art Hist.

DAC:jh

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June 9, 1968

Mr. John Clancy, Rehn Gallery
560 Fifth Avenue
New York, N. Y.

Dear Mr. Clancy:

I have just come across an old letter addressed to you on June 27th, 1955, regarding our consignment to you of the painting entitled LITTLE WOMAN by Alexander Brook.

Won't you please let me know whether there is any possibility of placing this picture in a public or private collection. If you feel that this is not feasible, won't you please return it to us. Many thanks for your efforts.

Best regards.

Sincerely yours,

EGH:ph

Verne

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

71 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. DONALD B. STRAUS, HONORARY CHAIRMAN
WALTER BAREISS, CHAIRMAN
HAROLD H. GOLDSTONE, VICE-CHAIRMAN
MRS. E. POWIS JONES, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RUGEL, TREASURER

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 13, 1960

Dear Mrs. Halpert:

This is to confirm the sale of the Ben SHAHN: PHOENIX,
lithograph, LS 567-379.

Would you be good enough to bill the purchaser, Mr.
Donald A. Pels of 330 E. 63rd Street, New York City,
in the amount of \$110, less the \$7 rental received.
Enclosed is our bill for the balance of the handling
charges.

Our thanks for your cooperation in this matter.

Sincerely yours,



Mrs. Daniel B. Davis
Art Lending Service

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

enc.

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK 18, N.Y.
LONGACRE 3-4500

June 9, 1960

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

Enclosed herewith is my check for \$927.00 covering the total cost of the Prendergast water color, plus 3% sales tax.

Sorry that I couldn't have spent a little more time with you last night, but you were busy with a couple admiring Ratner and we had company coming before dinner.

I will surely get to see you before you close late this month.

Sincerely yours


Bernard Heineman, Jr.

BHjr:mh
enc.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 31, 1960

Miss Mirella Bentiveglie
Via Archimede 139
Rome, Italy

Dear Miss Bentiveglie:

Below you will find whatever information we have in connection
with subsequent exhibitions of Ben Shahn's work.

BEN SHAHN (paintings and drawings), The Bowneum Gallery,
March 3-28, 1959

BEN SHAHN (graphics), The Leicester Galleries, London,
Exhibition No. 1174, November 1959.

BEN SHAHN Silk-Screen Prints 1950-1959, The Bowneum Gallery,
December 8-24, 1959.

The address of the publisher is Harry N. Abrams, Inc., 10 East
44th Street, New York 17, N. Y. However, the de luxe volume
referred to in your letter has not appeared and I doubt whether
it will be completed and released before the spring of 1961.
If you wish you may write directly to Mr. Abrams who may give
you more specific information.

I look forward to seeing your book when issued. Good luck.

Sincerely yours,

ESM:ph

Mr. Charles E. Buckley
Carrier Gallery of Art

June 9, 1966

- 2 -

planning to motor from Manchester to New York, perhaps I can
induce you to pay me a visit in my 18th century house. The
address is Elm Hill Road, Newtown, Connecticut, and the tele-
phone number is GARDEN 6-4500.

Best regards.

Sincerely yours,

EGH:ph

department, and I was an apprentice in the copy department -- in other words, his natural enemy. But I had not been there for more than a few weeks before discovering that one of Bill's closest friends and greatest admirers in the company was a young man who had been recently appointed head of the Research Department. His name was Frank Stanton.

Although they differed markedly in personality and background -- Golden was a New York boy, Stanton grew up in a small Middle Western town -- and although one worked with a slide rule, the other with a T-square -- they shared a common philosophy about their work and in particular about advertising.

They were both perfectionists. They were both deeply committed to the principle of form. They were both animated by the conviction that the only possible way for advertising to command attention and be remembered was to present each message so distinctively that it would stand out in bold relief from all others.

They recognized that within the field of media advertising generally, and broadcasting specifically, there was often little difference between the claims and counter-claims of one company and another. And since CBS advertising was primarily aimed at advertisers and agencies, they realized that the special attention and emphasis given to form would meet with particular response on the part of the professional and sophisticated groups to which the advertising was directed.

Moreover they were fortunate in enjoying the support of a management that was equally committed -- in the person of the late Paul Kesten -- to the value and power of advertising -- a commitment that was matched

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June 3, 1960

Mrs. Leonard K. Firestone
919 North Alpine Drive
Beverly Hills, California

Dear Mrs. Firestone:

It just occurred to me that I have had no reply from you
in connection with the Harnett painting entitled MALLARD
DUCK referred to in your letter of May 11th.

As I advised you we recently sold the pendant painting and
are interested in adding to our small collection of Harnetts
at this time. Because we close the gallery for two months
at the end of June, I am very eager to get all our transac-
tions completed. Therefore I am following up our correspon-
dence and hope to hear from you shortly.

Sincerely yours,

EGisph

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK

NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 6, TEXAS

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Dictated but not read
June 15, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I didn't have a chance to phone you before leaving, but I would like the Tseng Yu-Ho picture and the little two-piece statue. Please ship them to me with the Moormans' picture if that is easier, and bill me for them, as well as give me any material you have on them.

Also, I'd appreciate a letter of introduction to Tseng Yu-Ho to look up when I am in Hawaii.
Many thanks.

Sincerely,

Tom
Tom Slick

slh

cc: Mr. and Mrs. L. J. Moorman

*460.
700.
700.*

June 3, 1960

Mr. Ira Moskowitz
Shorewood Press
394 East 45th Street
New York, N. Y.

Dear Mr. Moskowitz:

Some weeks ago you were good enough to send us several
copies of the Shahn poster.

I gather that the entire edition has been published by
this time and that the prints are available for purchase.
If so, would you please let me know the price to the
gallery in various quantities. We would very much like
to use these as gifts to our clients and could use quite
a number for the purpose.

Will you also let me know when the other two Shahn pictures
will be returned to us. We are eager to get all our records
straight before we close for our two months vacation at the
end of this month.

Thank you for your courtesy.

Sincerely yours,

EGH:ph

June 14, 1968

Mr. Alfred B. Cohen
The Concord
130 East 40th Street
New York 16, N. Y.

Dear Mr. Cohen:

Thank you for your letter and the slides which you enclosed.

Since we concentrate entirely on the artists whose names are listed below (in the capacity of agents) we would not be in a position to do anything in relation to your work.

Furthermore, as the gallery is closing for the summer at the end of this month, I thought it best to return the material to you so that you may have it available to show to other dealers you may have in mind.

Sincerely yours,

EMH:pb
Enclosures (3)

Mrs. Eleanor Tracy Hodges

June 9, 1969

- 2 -

come to New York in the fall, please let me know in advance so that we can arrange for a get-together as I regret deeply the fact that we could find so little time to spend with each other.

My very best regards.

Sincerely yours,

BBH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.

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19480 BURLINGTON DRIVE • DETROIT 3, MICHIGAN

June 10, 1960

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

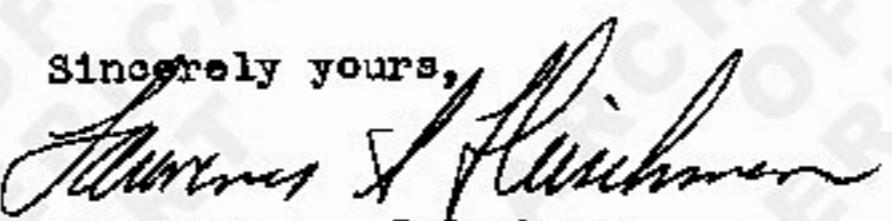
Recently I read an article in the Atlantic Monthly magazine which tends to create some confusion about our Art Exhibit in Moscow in the summer of 1959.

I, better than most people, know of the long hours you spent getting the exhibit organized and properly hung at the Fair. The U.S.I.A. made an excellent choice in selecting you as curator of the show. Your knowledge of the Russian language was invaluable for direct communication with Russian artists and art critics, but perhaps the greatest pleasure I had was seeing you in action during the critical opening days of the Exhibit.

Out of utter confusion an art exhibit was properly hung, lighted and protected, and special time was set aside for exclusive viewings by people in the art field.

My best regards.

Sincerely yours,



Lawrence A. Fleischman
Member of the Cultural
Committee for the United
States Information Agency

LAF/bm

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P *to the Curator*
l/f June 3, 1966

Miss Helen Henniger, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Miss Henniger:

It was so nice to hear from you.

Just before we close the gallery for the summer (on June 28th), I shall go through the Shalms to see what I can do about arranging a small show for you. It will be small with the exception of the prints of which we have copies available. In any event you will hear from me shortly.

I certainly would like to take advantage of your kind invitation but since I have spent the last four summers in foreign places I am looking forward to a complete rest in my home in Connecticut — and hope to visit you in the fall.

Meanwhile, my best regards.

Sincerely yours,

EOM:ph



EXCELSIOR SAVINGS BANK

CHARTERED 1950

BRANCH OFFICE
1200 SECOND AVENUE
CORNER 42ND STREET
NEW YORK 21, N.Y.

221 WEST FIFTY-SEVENTH STREET, JUST EAST OF BROADWAY
NEW YORK 19, N.Y.

TELEPHONE NUMBER
BOTH OFFICES
CIRCLE 7-6400

June 2, 1960

32 East 51 Street Corp.
32 East 51 Street
New York 22, N.Y.

Re: 32 East 51 St., Mtge, 1522

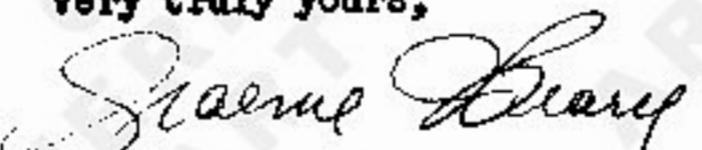
Gentlemen:

The mortgage we hold on the above captioned property becomes due and payable on November 21, 1960.

Will you please call here to see me in order that an arrangement may be reached which will be mutually satisfactory.

I suggest that you telephone me for an appointment before coming to the Bank.

Very truly yours,



Graeme J. Pearce
Mortgage Officer

AVM

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

June 9, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Allen:

I am writing with regard to our check in the amount of \$50.00 dated May 6, 1960 which was in payment for the repair of the frame on Kuniyoshi's "Circus Girl Resting."

As you so kindly pointed out by phone last week we had already paid for this repair with a check for the same amount dated March 25, 1960. Our Business Manager asks that you return the latter check and again, thank you for calling this error to our attention.

Yours sincerely,

Virginia Chase

Virginia Chase
Assistant Registrar

VC:w

May 31, 1960

Mr. Lee S. Gutman
2629 South Dearborn Street
Chicago 18, Illinois

Dear Lee

It was so thoughtful of you to send the clipping, together with the catalogue listing.

While my trip to Chicago, or rather, the jury duty tired me considerably, it gave me an excellent opportunity to sense the workings of the Institute in a variety of manifestations. No doubt you know about the first prize fiasco and the complete capitulation to its withdrawal until I really went to town with a protest and a threat of exposure after the compromise I suggested and which was presumably accepted was thrown over several shoulders. In any event, Paul Burlin is now getting the \$2000. and all is presumably well.

Leigh Block dropped in yesterday and held forth at great length about the error of my ways and incidentally expressed his complete enthusiasm for your new director. Following the Honorable Khrushchev's example, I too shall pull a proverb out of my childhood memory. Being a brat, I was often told how wrong I was and when I protested, mother had a favorite Russian proverb: "When eight people insist you are drunk, don't argue; lie down." Maybe you and I should lie down (figuratively speaking). Since I heard quite a few favorable remarks about Mr. M.

Referring to my Chicago visit, the big plus was the delightful party you had for me.

And so, my best to you.

As ever,

BRKspb

It was this curious combination of the impersonal and the highly personal that frequently made him an enigma to his staff.

But there was one thing which all those who worked closely with him agreed about: he had a greater impact on their careers than almost anyone they ever met. He was a constant source of speculation, a favorite topic of conversation. I recall one occasion when a group of us sat down to lunch and someone said: "Should we order first, or should we start talking about Bill?"

Another paradox about him was that he was a teacher who never taught.

He would give a man a job, and turn him loose -- without any guidance. When the job came back, he would edit the copy or change the layout -- but never explain why. It proved to be a most effective technique for it forced each man to learn the best possible way -- to teach himself.

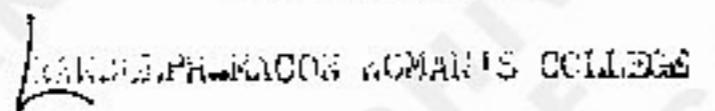
Last month at the 39th Annual Meeting of the New York Art Directors Club Cipe accepted a special award in Bill's name. But the exhibition itself provided the greatest tribute of all. Thirty-four of the ads and mailing pieces, displayed at the exhibition -- including six Gold Medals and Distinctive Merit Awards -- were designed by men who had once worked for Bill -- and who had taught themselves the Golden touch.

Perhaps it can best be summed up by the famous author of The Education of Henry Adams. "A teacher" he said, "walks with eternity, for who can say where, or how many generations hence, his influence may be carrying on, unchanged, undiminished, and indestructible."

Bill Golden's influence has only begun.

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Art Department



Lynchburg, Virginia

Victor 5-2311, ext. 366

51st ANNUAL EXHIBITION: AMERICAN WATERCOLORS

March 4-21, 1962

Collection day (Budworth): February 20

GALLERY Downtown

Description of paintings lent

Artist	Title	Medium	Year	Size H & W	Condition Ptg.	Frame	Price	Insur
Demuth, Gladioli		w.c. pencil	1925 8x12	24 x 17 1/2	+	-	1400	full
Kuniyoshi, How Was I		gouache	1948	24 x 17 1/2	v	-	5500	
Weber, Waiting		gouache	1957	23 1/2 x 17 1/2	v	-	2750	
Shahn, Kyriele These	Light's	gouache gold leaf on Kosha paper	1961	21 x 26 1/2	v	-	1200	

Museum discount allowed: %

Paper

For Randolph-Macon Woman's College Mary F. Williams January 18, 1962

Mary F. Williams, Chairman, Art Department

For the Gallery _____ Title _____

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June 9, 1968

Mr. Austin Kneefick Jr.
Product Research
National Blank Book Company
Revere, Massachusetts

Dear Mr. Kneefick:

Enclosed you will find the last of the release forms — this from Ben Shahn. The original was sent to the Wadsworth Atheneum.

Also, I am delighted that we have received excellent statements from Shandler and Shahn in connection with the paintings you are planning to reproduce. I have asked Stuart Davis to elaborate a bit on his contribution which I thought was somewhat too brief in comparison with the others. Unless it is a matter of urgency, I shall send this on within a week or so. Won't you let me know.

Biographical notes are included. These are complete and of course much much too long for your purposes. If you will let me know what features you wish to stress, I shall send you a short compilation. Also, did you want photographs of the artists or not?

I shall be grateful for an early reply as the gallery closes at the end of this month and I want to leave with a clean slate.

My best regards.

Sincerely yours,

EDWSPB
Enclosures

RESTORATION
FRAMING

Waldstein
Dorothy

CHILD'S GALLERY
FINE PAINTINGS AND PRINTS

CO. 8-1108

189 NEWBURY STREET
BOSTON 16

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 6, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have your letter of June 3rd. I am sorry that my letter apparently gave you an impression which it should not have done.

At the time Mr. Waldstein notified us that you were interested in the painting by Gontcharova, the painting was out on approval and had been for some time. We did not write you at once about it, as it was on approval and we had not been informed that the picture would be purchased. We could not withdraw it, however, as it was with other things which were involved in a sale that we did not wish to disturb. When we were finally informed that the picture had been purchased, we did write you to let you know that this was the case. Rather than upset a possible sale for Mr. Waldstein (of the picture) I did not write you until we definitely had been notified of the sale, since I wanted to be sure that the picture was not available before writing you that this was the case.

I am sorry that my letter may have given you an impression contrary to that which is actually the situation with the picture.

Yours sincerely,

Charles Childs

Charles D. Childs

CDC/erb

**THE CITY OF NEW YORK
DEPARTMENT OF BUILDINGS**

MANHATTAN
MUNICIPAL BUILDING
NEW YORK 7, N. Y.

BROOKLYN
MUNICIPAL BUILDING
BROOKLYN 1, N. Y.

BRONX
1992 ARTHUR AVENUE
BRONX 57, N. Y.

QUEENS
120-55 QUEENS BLVD.
KODAK GARDENS 16, L. I.

RICHMOND
BOROUGH HALL
ST. GEORGE 1, S. I.

Premises	(Number and Street)	(Apartment No.)	(Borough)
32 E. 51 ST		3STY	MAN
Date		Docket No.	17096P
Mailing Address of Landlord:		Mailing Address of Tenant:	
owner of premises 32 E. 51 ST CORP 32 E. 51 ST NY NY		MRS. E. HALPERT 32 E. 51 ST	

NOTICE OF COMPLAINT

The Department of Buildings has received a complaint that a violation of the Multiple Dwelling Law exists
in that

RATS IN APT OFFENSIVE ODORS DEAD RATS IN PUBLIC HALLS

You are hereby urged to make the necessary repairs immediately. In the event that an inspector of this
department is required to make an inspection and report a violation of the Multiple Dwelling Law, action
will be taken by this Department forthwith. The penalty for violation of the Multiple Dwelling Law is up to
\$500.00 fine, six months in jail, or both.

Upon completion of the necessary repairs kindly notify this office on the enclosed form.

BRIBERY IS A CRIME

A PERSON WHO GIVES OR OFFERS A BRIBE TO ANY
EMPLOYEE OF THE CITY OF NEW YORK, OR AN EM-
PLOYEE WHO TAKES OR SOLICITS A BRIBE IS GUILTY
OF A FELONY PUNISHABLE BY IMPRISONMENT FOR TEN
YEARS OR BY A FINE OF \$4,000 OR MORE OR BOTH.
FROM PENAL LAW, SECTIONS 378 & 142.

FORM 1 - PART A - 100M - 20258 (57)

•1664•

CIVITATIS NOVI BORIC

Carol Bies

DEPUTY COMMISSIONER

June 9

Dear Edie -

I hate to say, but
I am in a mess to
get a place to work,
where I can hardly wait
to do. At least it gives me
a moment to write to
thank you for all you
forgotten. It was good to
the desire to see you.

This has to be a apology
too. Somebody did me dirty
that last evening, and I
have never been drunker
than then & tried to steer
you down the street after

Royal Ontario Museum
100 QUEEN'S PARK
TORONTO, CANADA

6.1.60

OFFICE OF THE DIRECTOR

Dear Edith,

We are in the final throes
of writing the catalogue for a very
big and I think rather important
international poster show - the best
designers of 48 countries - which
we have organized for ourselves (April-
May) and for the Vancouver Festival
for the summer months. The American
representation is very thin, and it
occurs to me that you may have
tucked away a really good Ben Shahn
which you could lend us. It should
be of the last few years, not one of
the war-time ones, as the show is
concentrated on the last decade.

I'll be in New York, at the Westbury,
next Monday and Tuesday (11th + 12th)
on my way back from Texas, and will
call you as soon as I get in to see
if you can help.

It was such a disappointment

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June 3, 1960

Mr. Perry T. Rathbone, Director
Museum of Fine Arts
Boston 10, Massachusetts

Dear Mr. Rathbone:

Now that all the visiting firemen have departed for their own home territory (I am referring to the museum directors who flooded Boston), may I bother you in relation to our previous correspondence going back to April.

Would you be good enough to let me know whether or not you liked '43 A.D. by Ben Shahn. The gallery closes on the 28th of this month for our annual two-months vacation and I am very eager to have all our affairs in order.

I look forward to hearing from you at your convenience.

Sincerely yours,

EGHaph

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June 14, 1966

Mr. Edward H. Wright, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Ed:

I am glad that the poster reached you and that just by chance Ben walked in and autographed it for you.

It was great fun seeing you and I hope your visits will be more frequent hereafter.

Indeed I billed the AFA but prints and arranged to have DEPOSITION and the Tseng Yu-he delivered to Hahn Bros. as requested by Harris Prier.

I don't recall mentioning a specific Raphaelle Peale to you but if you would like to have me use a dealer's technique in getting a better price I shall be delighted to work at it providing that you furnish the name and address of the owner. Otherwise, good luck to you.

Someone phoned me this afternoon about a Rembrandt Peale miniature in which I would not be interested personally but if you would like to get more information about it I shall be delighted to supply it.

Best regards,

Sincerely yours,

DM:ph

DEPARTMENT OF PRINTS AND DRAWINGS
THE ROYAL MUSEUM OF FINE ARTS
SØLVGADE, COPENHAGEN, DENMARK

May 28th, 1960.

Mrs. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Madam,

From my colleague, Mrs. Finsen, I had a very enthusiastic report from her visit to your Gallery. As she probably told you, I have for quite a number of years thought it very important for us to acquire some specimens of Ben Shahn's works. At the Biennale in Venice 1954 I saw for the first time a comprehensive exhibition of his paintings which impressed me very much. Mrs. Finsen reported to me about the serigraph from 1958 "The Scientist" (35 doll.), the early litograph with the two poor women (200 doll.), the drawing "Man on the Beach" (55 doll.) and the drawing "Self-portrait as a Photographer" (350 doll.?). I want to tell you that we should like very much to buy the serigraph and the litograph at once. Would you be so kind as to send both of them to us together with an invoice, which latter shall be settled immediately upon receipt.

Furthermore I can tell you that we are very much interested in acquiring the drawing "Man on the Beach". Before giving you a definite order I shall, however, have to discuss this matter with our director who, at the present moment, is in Venice, but will be back in about two weeks' time. - Could you do us the favour of reserving us this drawing for three weeks ? I shall then write you in any case and tell you our decision.

Thanking you in advance, I am

Yours sincerely

Erik Fischer
Keeper of Prints and Drawings.

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31 May 1960

Mr. Ben Shahn
Roosevelt, N.J.
U.S.A.

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Dear Mr. Shahn,

I have received a letter from the Director of The Downtown Gallery, Mrs. Edith Gregor Halpert, saying that we have some hope of getting a large comprehensive exhibition of your work which will be arranged by the Gallery together with the Museum of Modern Art for Holland during the Spring 1961. I have answered, that we probably would be able to receive it in the autumn 1961 or in the winter 1961/62. If it comes off, is there any chance of your coming to Stockholm for the opening of the exhibition in our Museum of Modern Art? I am afraid that we would not be able to take on the costs for your fare, but we would certainly be delighted to have you here as our guest for a few days.

A benefactor to the National Museum, Dr. Hirwch, has made it possible for us to have the portraits of a certain number of prominent Swedes done by good artists.

Portraiture is in our days a difficult branch of art. However, if modern artists could be allowed to express themselves more at liberty in this field it might perhaps help to improve the development.

Among the models chosen in the first line is my old friend Dag Hammarskjöld. Considering the fact that most of his time is spent in New York it would be interesting to find a good American artist for this task. Now, is there any hope that you would take it on? I can tell you, that Dag Hammarskjöld is a man with deep interest in literature and art, himself a good writer on Swedish landscape. I think you would like him, and I know he is in sympathy with you and your art. It must not necessarily be a realistic portrait. It might as well be some sort of an allegory or pictorial design with the face of the model appearing in one corner. Only one condition seems to me most important: it should be a good Ben Shahn to be presented in the exhibition we hope to get here.

So far I have only mentioned to Dag Hammarskjöld, that I would like to find a good American artist for his portrait. But if you accept - and if we can get to an agreement as to your conditions which I hope - I will write him immediately.

Looking forward to your reply, which I hope will be in our favor,

I am
sincerely yours

(Carl Nordenfalk)
Director general

Bill preferred to keep his independence, to preserve his inalienable right to shout -- when the occasion demanded -- that the emperor wasn't wearing any clothes. In any case, he said he didn't want to go to meetings, or be snowed under by administrative duties.

I mention this because it reveals how Bill was willing to sacrifice anything -- including his own advancement -- if he felt it stood in the way of better design and advertising.

The story incidentally has an ironic but delightful ending. In scorning the conventional status symbols, Bill won far more. By turning down a vice presidency, he eventually gained a respect and status that outranked any vice president in the company.

This integrity and pride in craft were also apparent in his willingness to lay his job on the line if anyone tried to invade his special area of responsibility. I remember a layout for a rate card he once submitted to his superior -- the President of the Division. It came back by messenger with a note saying "I don't like it very much. Let's discuss." Bill's answer was simply to scotchtape a drawing pencil to the corner of a large layout pad and send it back with this message scribbled across the top sheet: "Let's not. Why don't you make a better one." There was no reply. The rate card was produced as originally designed.

Bill flatly refused to submit art for approval to anyone. On another occasion, he commissioned the artist Rene Bouché to do a drawing of a certain television star for a newspaper ad. When the star saw the sketch in the paper he exploded. He demanded that only authorized

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Letters to the Editor

Commuters' Tightrope

Now that they are investigating the negligence that caused the IRT fire, why don't they do something about the IRT stations, too? To get from the train to the street at the 72d St. express stop during rush hour is a ten-minute operation. The platform shared by the local and express trains is so narrow you could easily be pushed off by the crowds. Just as the mob thins out and you head for the stairway, another trainload pulls in—and you're trapped. Let's have broader, safer platforms, please.

RUTH BERSE.

* * *

The Rats

There exists an evil in midtown Manhattan, particularly in the East 50's and 40's. Thirty-story office buildings, banks, and whatnot are popping up all over. Whether destruction of handsome residential buildings and construction of dull, conformist office buildings adds to the aesthetic quality of the city is beside the point.

To the point is the irresponsibility of the city about protecting neighborhood residents from the evils stemming from this construction. If you pass through the East 50's you will note that the streets are littered with refuse, that pedestrians are covered with dust, and that women trip and fall over the planks covering the torn sidewalks. Most horrifying are the rats which are overwhelming the area wherever these buildings are going up. Workmen throw debris—food remnants, beer cans, etc., on the sites. Sewer rats swarm through, and after their daily feeding, enter occupied houses where they are

destructive and dangerous. No exterminating company is able to cope with this serious health hazard. Neither the Board of Health nor the Housing Dept. will assume any responsibility.

All these new buildings are commercial. There is no reason for the public to suffer for the gain of large corporations. City agencies must act to do away with the health hazard and debris-covered streets in midtown Manhattan.

MIDTOWN RESIDENT

(Letters must be signed. Names withheld on request.—Ed.)

JFK

June 9, 1960

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

I cannot tell you how delighted I was to receive THE STORY OF THE SHELBURNE MUSEUM. Since I did not know it was in progress it was a double surprise.

While I have not had an opportunity to read the book in detail, what with the hectic activities in preparation for the annual vacation and gallery closing, I plan to do it carefully and want to tell you how impressed I am with the format, reproductions, etc., and particularly your simple direct foreword. Congratulations.

You are a dear to relieve me of the Kuniyoshi frame problem. I am sure that Duncan can handle it perfectly. If not, and if I am asked to come to Shelburne during the summer, I can work with him and explain the process.

The Zorach sculpture was picked up last week and will be included in the Westbury exhibition together with two of his stone sculptures — and the many others which were selected by the committee. Zorach was delighted when I told him that you had acquired NEW HORIZON and is grateful that you agreed to lend it for the exhibition. We shall advise you, or rather I shall communicate with Mrs. Schoenover, when the exhibition closes and will arrange to have the sculpture delivered to your warehouse or to your truckman.

I am sorry that you have not been feeling well but am pleased that you are not pushing yourself as much as you have in the past. After all, there is so much to see to satisfy all the visitors that there is no reason for rushing any addition.

Of course I am very much amused with the idea of Grandma Moses holding forth in Shelburne. How extraordinary this woman is. And it seems inconceivable that this woman is 100 years old, or will be in September. Maybe there is something in modern science or is it the relaxation and pleasure she derived in her painting?

When you are ready for the invitations, I shall certainly give you

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June 6, 1969

Mr. Larry Munson
The Little Gallery
Chatham, Massachusetts

Dear Mr. Munson:

As we are clearing up all our outstanding consignments in preparation for our annual closing, we should very much like to have all the prints and weather vanes returned to us before the 20th of this month.

If you plan to continue activities during the summer, we shall be very glad to give you a much more generous new consignment starting afresh.

Won't you please communicate with us at your earliest convenience. Thank you for your cooperation.

Sincerely yours,

EGH:ph

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Mrs. Harry Baum
5159 - 54th Street, N. W.
Washington 8, D. C.

June 6, 1960

Dear Edith,

I went down to Mr. Waugh's office, at the Export-Import Bank of Washington, today, to see the Kuhiyoshi painting.

The picture still ~~14 1/2 x 10 1/2~~ has a downtown Gallery label on the back and I measured it - 30w. x 42h. - so you see it is a good size painting. It seems to be in pretty good condition except for some chipped paint in the lower left background (as you face it) and in the table leg (bottom center). This is not too noticeable and I suspect can be restored without too much trouble.

I hope you are back to normal now. Everyone sends their best. I'll see you Monday in New York.

Nathaly

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POL

June 14, 1960

Mrs. Ira Reid
2 College Lane
Haverford, Pennsylvania

Dear Mrs. Reid:

Thank you for your letter.

Unfortunately the entire edition of WHEATFIELD by Ben Shahn has been sold and at the moment there are no prints available. If one should come on the market (pretty doubtful), I shall communicate with you.

I am enclosing a catalogue of the print exhibition held here last December which includes a complete listing of the Shahn serigraphs and the current prices of those still available. You may find other examples equally interesting.

Sincerely yours,

E.G.Hyb
Enclosure

OHIO WESLEYAN
UNIVERSITY



DELAWARE, OHIO

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June 9, 1960

Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Sirs:

Will you please send me the names of those artists whose work you currently handle? I shall appreciate hearing from you at your earliest convenience.

Sincerely,

R. C. Vickers

Robert C. Vickers
Director of Exhibitions

RCV/vc

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Approval

June 9, 1960

Mr. Norman Burman, Secretary
Nathaniel Saltonstall Arts Fund
1 State Street
Boston, Massachusetts

Dear Mr. Burman:

Thank you for sending us the additional information.

I am listing below the current market value of the Max Weber painting.

THE BALCONY 1939 Oil 22 x 38 \$2500.

Sincerely yours,

EGL:pb

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June 7, 1960

Mr. George Greenspan
885 Park Avenue
New York, N. Y.

Dear Mr. Greenspan

For your information the insurance value on the
Sheolar is listed below

Convergence 1958 oil 16 x 20 \$2500

Very truly yours

[Signature]

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 1, 1960

Mr. Allen Schoenner
Contemporary Arts Center
Cincinnati Art Museum
Cincinnati, Ohio

Dear Mr. Schoenner:

On March 1, 1960 we sent you 13 photographs
together with a bill at \$1.00 each. As we
have not received payment for these prints,
will you kindly check with your office to
ascertain if this was an oversight.

We are closing the gallery shortly and are
trying to get our accounts in order.

Sincerely yours

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June 3, 1960

Mr. Douglas Gersline
AMERICAN HERITAGE
551 Fifth Avenue
New York, N. Y.

Dear Mr. Gersline:

In preparation for the gallery closing for the two summer months, I am going through our files and find a consignment made out to you as of January 15th listing eight photographs of paintings by Ben Shahn for consideration in connection with an article you were preparing.

If you are through with these prints, won't you be good enough to send them to us. We shall be grateful for your cooperation.

Sincerely yours,

EGL:ph

and I have not started on the down stairs nor have I even made a list of those to whom I should send invitations.

May get you to help me when I come to that,

I guess the Zorack is at the Phipps Exhibition at Westbury. When it is finished just call Mrs. Schoonover and she will arrange to have the bronze picked up. Hope that they appreciate it. To me I like him better than all other modern Sculpture.

The Museum is open and so far we are ahead of last year. Hope it will continue this way.

So many want to see the Art Gallery and I just cannot go faster and live so I guess they will just have to wait.

So much love and grateful thanks to you for all you do for me.

Affectionately,

Electro

May 30th.

not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

appr.

June 3, 1968

Mr. George Greenap
~~521 MADISON AVENUE~~
New York, N. Y. *wrong add'r.*

Dear Mr. Greenap:

Thank you for sending the painting to me for examination.
It is a very interesting early example and I am listing
below the current market value for your records.

John Marin - NEW YORK FROM WEEHAWKEN
Watercolor 11 x 8-3/4 \$1000.

I trust this information is satisfactory.

Sincerely yours,

cmph

NINE NINETEEN NORTH ALPINE DRIVE
BEVERLY HILLS, CALIFORNIA

June 13, 1960

Dear Mrs. Halpert,

I am sorry to be so slow in answering your first letter, but I have been away.

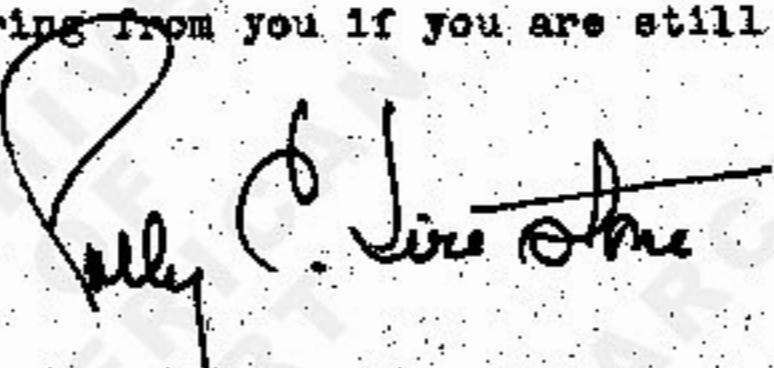
Never having had any dealings of this sort, I am hesitant as to how to start. I have always been on the buying end instead of the selling. As I told you, I was writing various people that Mr. Frankenstein suggested. There seemed to be an enormous amount of interest in handling the painting. None of you quoted a price, real or approximate. I was hoping that you would as you had handled the painting originally.

Taking into consideration what we paid for it, and the fact that it was eight years ago, I think that a fair figure to ask would be \$6000.00.

I will look forward to hearing from you if you are still interested.

Sincerely,

Mrs. Leonard K. Firestone



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June 9, 1960

Mrs. Eleanor Tracy Hodges
1741 Illehay Drive
Sarasota, Florida

Dear Eleanor:

It was so nice to hear from you and I was delighted to read about your new adventure which I hope will be a howling success. Isn't it curious how once a working girl always a working girl. The drive never disappears. And of course I am sure you will lick that IBM proportional spacing. It sounds terrifying to me but I have found it so much easier to use an Ediphone and let someone else struggle with the keys.

During the deluge of museum directors en route to or from Boston where their annual meeting was held, I saw Kenneth Donahue and we had several very interesting conversations about the museum and plans for the future. He seems very enthusiastic about the plans for a contemporary art wing and the prospects of building up a collection of real consequence in a territory which has had, from what I could gather in recent years, very little support. I promised to help him in every way possible and one of my persistent suggestions, since I had the opportunity of firsthand observation, is that the Art Association merge with the Museum. It always seemed ridiculous to me for a town other than large cities or national art centers to have two organizations with two overheads. I suggested that a separate room or gallery be assigned to the association so that it can act more or less independently within the large unit.

In this independent unit the exhibitions that have been arranged formerly by the Association can continue with mutual benefits. Whatever funds are raised will not have to be expended on rent, personnel, et cetera, but can be used for art acquisitions for the museum collection. The concentration of interest under one roof should attract a much wider support from the public and should certainly stimulate larger grants from the state. I can see great possibilities with such combined efforts and I am sure that you will have some brilliant ideas to contribute when you are not busy with the proportional spacing.

Do you ever get up to this part of the world? If you do plan to

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

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may be published 50 years after the date of sale.

June 3, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

My dear Mrs. Halpert:

This authorizes Mr. George S. Ciganik of Dashi Crating Service, Hartford, Conn., to collect the Folk Art from you at your gallery. I have given Mr. Ciganik a list, which can be checked.

Very truly yours,

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

From: National Blank Book Co.
Holyoke, Massachusetts

-2-

The students liked the idea of combining their daily schedule with outstanding works of art, produced in their own era and in their own land.

They wanted paintings that were fresh, bright and contemporary.

They wanted them printed faithfully and simply, without decorations or advertising.

These criteria formed the base of National's program. Museum directors helped in the selection of the artists. Faithful reproductions were then obtained by working from new transparencies and fresh plates; by contracting with a leading American lithographer; and by inking the covers one color at a time.

We believe the covers themselves describe their quality more tellingly than any press release. Examine the enclosed set. Compare it with what is excellent. Then take the measure of our success.

Thank you.

#

Austin Kenefick, Jr.
Researcher
Jefferson 9-9811 Ext. 295
Holyoke, Massachusetts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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merchandise are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 9, 1960

Mr. Samuel Clark Waugh
President and Chairman
Export-Import Bank of Washington
Washington, D. C.

Dear Mr. Waugh:

I have just received a letter from Mrs. Baum to the effect
that she had called at your office, examined and measured the
painting by Kuniyoshi. Thus I can give you the current market
value which appears below.

YASUO KUNIYOSHI --- "FOUIT ON TABLE" 1932, Oil, 42" x 30" - \$5000.

Mrs. Baum also suggested that the painting be cleaned and
repainted in the chipped section, lower left background ---
naturally by a professional conservator. Either the National
or Corcoran Gallery I am sure will supply the name of its
restorer.

I am so delighted to learn, after all these years, the whereabouts of the painting. We have made many efforts to trace it
after we learned that it was no longer in the possession of
the Japanese Embassy which had acquired it many years ago.
Thank you for supplying the information. And it was so nice
to see you again.

Sincerely yours,

EDD:ph

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May 31, 1960

Miss Margaret McKellar, Executive Secretary
Whitney Museum of American Art
22 West 54th Street
New York 10, N. Y.

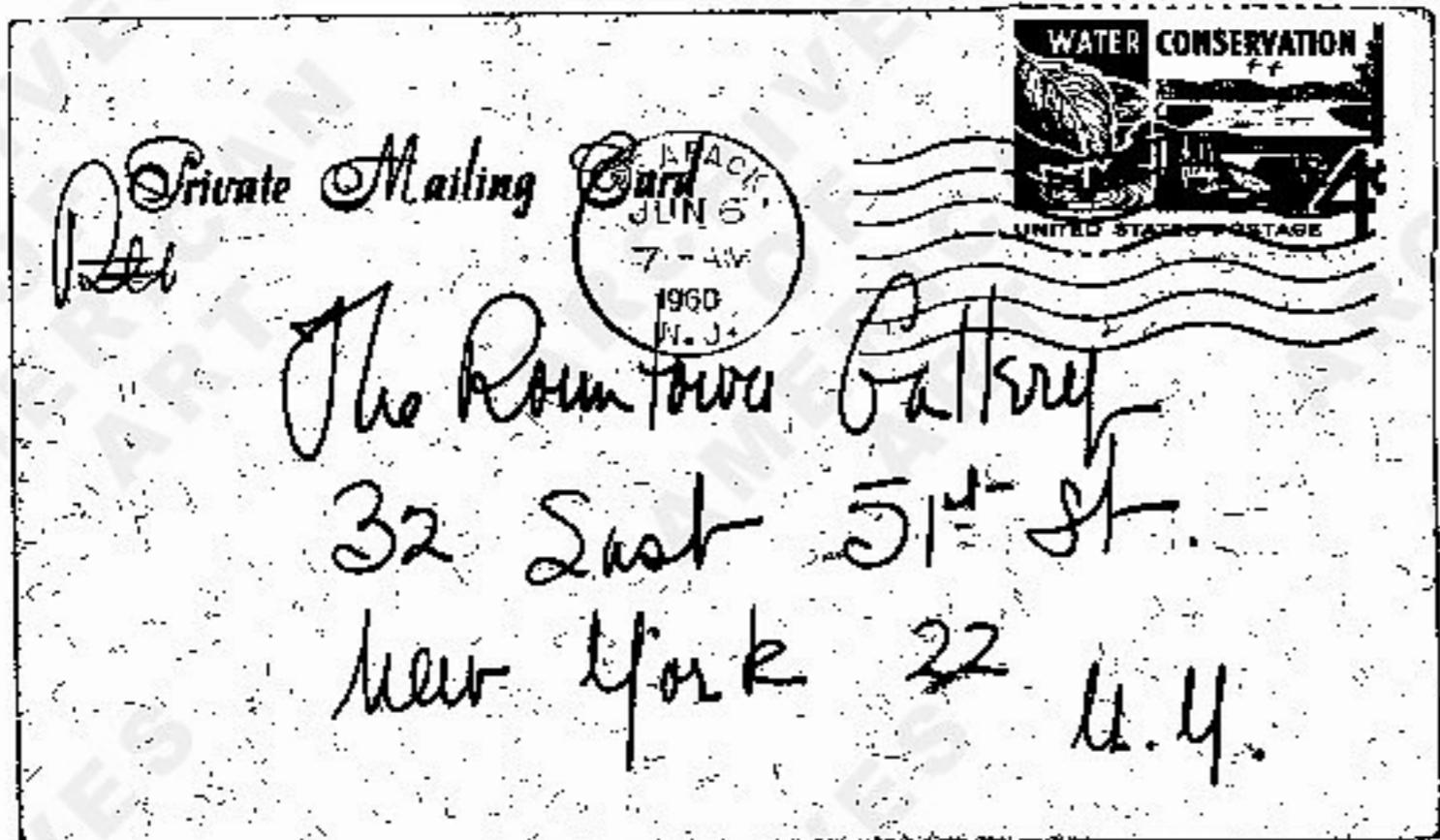
Dear Miss McKellar:

Forgive me for not communicating with you earlier about the Zorach deliveries but I have been waiting for the artist's return. We checked the lists carefully the other day and I can now supply correct data. The list is enclosed.

Sincerely yours,

EGH:spb
Enclosure

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June 4 60 Gilbert Paris

Edith dear:

What is new? And how is the landed gentry life of Newtown? Are you finally getting that long-needed rest?

We are nearing the end of our tenure in this apartment, and I wanted you to have for your files our summer address:

Beginning JULY 1: Gilbert
Chez Mlle. Duclos,
Au Stang Bihan,
Concarneau,
(Finistere) France.

This is, as I believe I wrote you, in Brittany, on a small private peninsula where the seascape and architecture is magnificent (and the comforts limited).

Holly is at the age still where she is subject to the full cycle of childrens diseases, the most recent being measles, after which she picked up a virus ear infection. During all this period she also has had to contend with the dysentary she picked up in Rome from the street ice cream vendors. The Italian doctor said it would go away, but it had continued sporadically.....Holly has been a perfect doll, her main woe being that she has been deprived of school and going to the Champs de Mars park during all this flawless weather, for now of course Paris is in its full glory, and even Genet in the New Yorker could not resist writing a lyric piece about it, so Holly's complaint is well founded. We hope she'll be back at school after this long holiday weekend.

Have been working very hard, putting in long mornings, and the novel is shaping up into a fascinating document indeed. Our student-maid is excellent and awfully good with Holly, so we've been able to go out during these blue and green afternoons and the soft-aired nights; we've had many visiting Americans (naturelment), and we've had some wonderful evenings with Jim Jones---his wife is horizontal, in bed for two months to avoid miscarriage, and their apartment on the Seine has become open house for a wide range of the human species; mostly though we take long promenades along the ancient lower embankment of the Seine, or sit for hours at the Old Navy cafe on the Blvd. St. Germain, where the sidewalk spectacle is an entertainment of fabulous proportions....we still have to stay partially hidden: being an American here is not always the most pleasant status, and since the recent Eisenhower debacle (following on the heels of the Cheeseman furor), there is much ambassadoring to do: it is amusing and irritating and ironic that France, a country of such corruption and political venality, should expect from America a perfect democracy. The trouble here is, as you so often told me, that the people are well informed, their newspapers miss nothing about our inequities, violence, etc etc. On the other hand they also give daily and detailed coverage⁷ other elements of USA life, like the shutdown of New York theatres etc. (Over)

INTERNATIONAL JOURNAL FOR
GRAPHIC AND ADVERTISING ART
EDITOR: WALTER HERDEG

GRAPHIS

GRAPHIS ANNUAL - INTERNATIONAL
YEAR BOOK OF ADVERTISING ART
BOOKS ON APPLIED ART

AMSTUTZ & HERDEG GRAPHIS PRESS 45 NUSCHELERSTR. ZURICH 1

TELEPHONE 271218 • CABLE ADDRESS: AMHERD

Zurich, 15th June, 1960
77/nf

Miss
Edith Gregor Halpert, Director
The Downtown Gallery
32, East 51st Street
New York 22, N.Y./USA

Dear Miss Halpert,

WHO'S WHO IN GRAPHIC ART

I am sorry to trouble you again regarding Mr. Ben Shahn's material for WHO'S WHO IN GRAPHIC ART. As time is getting short, I should be extremely grateful to receive specimens of Mr. Shahn's work as outlined in my letter of April 21st, 1960. Please also add a personal photograph of Mr. Shahn and, if possible, a signature specimen.

With many thanks in advance,

Yours sincerely,
AMSTUTZ & HERDEG
THE GRAPHIS PRESS

Warm regards
(Walter Amstutz) ↓

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[end. 6-15-60]

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INFORMATION FROM
THE NATIONAL BLANK BOOK COMPANY
HOLYOKE MASSACHUSETTS - JEFFERSON 9-9811
for further information contact Austin Kenefick

Copies of five contemporary American paintings may become familiar sights at some college campuses this Fall.

The paintings have been reproduced in color on the covers of wirebound student notebooks by The National Blank Book Company of Holyoke, Massachusetts.

The paintings and the artists are: "Owh! In San Pao" by Stuart Davis; "Western Sea" by Lyonel Feininger; "Supermarket" by Ben Shahn; "Golden Gate" by Charles Sheeler and "Northern Point" by Andrew Wyeth.

These selections are the first in the company's "Distinguished American Art" series.

Inside each cover is a brief biography of the artist with a selection from his writings or, in three cases, a statement from him written for this series.

The pictures are protected from stains and scratches with vinyl plastic, and positioned so that they may be clipped and saved.

The suggested retail price of each notebook is 75¢. They may be obtained through the 1000 stationers who stock National School products.

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRowning 1-3361

Director
DEAUMONT NEWHALL
Curator of Motion Pictures
JAMES CARD

May 31, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your note concerning the loan of the six panels by Arthur G. Dove. I would definitely like to use the panels, and, according to your instructions, I would like to have you ship them to Eastman House during the first week of September. That should be ample time for shipment and will allow you to oversee the packing and shipment. Any financial arrangements which are customary regarding the shipment will of course be agreeable.

It is most encouraging to have your support of the exhibition and I am most grateful to you for sharing these paintings.

Sincerely yours,

Robert Doty

Robert M. Doty

Chas. Doty -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [REDACTED] published 50 years after the date of sale.

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June 3, 1960

Mr. John Denman
Hilltop Community
14845 S. E. 55 Street
Bellevue, Washington

Dear Mr. Denman:

Will you kindly let us know if the Tseng
In-bo painting reached you. Mrs. Halpert
is eager to get your decision regarding
her choice.

Sincerely yours

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

June 10, 1960

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I appreciated very much your willingness to telephone the Berkeley Express Company and have the two paintings by Elliott R. Twery brought in for you to see. He does want you to see originals rather than color slides of them and hopes to arrange the opportunity at another time.

This is just to wish you a good summer vacation and to thank you for your encouragement of young or unknown artists.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman
Department of Art

MFW/f

June 13, 1960

Loans requested from The Downtown Gallery, New York for the Art in Embassies project.

Dove, Arthur G.	<u>Car in Garage</u>	1934	Oil on canvas
	<u>Dawn II</u>		Oil on canvas
Hartley, Marsden	<u>Atlantic Window</u>		Oil on canvas
Gugliemi, Louis	<u>The Land of Canaan</u>		Oil on canvas
Meigs, Walter	<u>Archeological Find</u>		Oil on canvas
Katzman, Herbert	<u>Brooklyn Bridge</u>		Oil on canvas
Levine, Jack	<u>Aid to Digestion</u>		Oil on canvas
Morris, George L. K.	<u>Wall Painting</u>		Oil on canvas
Burlin, Paul	<u>For the Love of a Cat</u>		Oil on canvas
Pippin, Horace	<u>Love Note</u>		Oil on canvas
Weber, Max	<u>Marigolds</u>		Oil on canvas
Weber, Max	<u>The Sabbath</u>		Oil on canvas
Clear, Carroll	<u>Bandmen</u>		Tempera
Shahn, Ben	<u>Peter and the Wolf</u>		Tempera
Davis, Stuart	<u>Cigarettes</u>		Gouache
Baskin, Leonard	<u>Owl</u>		Ink drawing
Bloom, Hyman	<u>Rabbi with Torah</u>		Charcoal on cream paper
Kuniyoshi, Yasuo	<u>Growing Weeds</u>		Ink
	<u>A Crow and Snake</u>		Ink

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galerie
hybler

Copenhagen, 9th June 1960.

Director Edith Gregor Halpert,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. E.G. Halpert.

Thank you for your letter of May 17th.

If an exhibition of Shahn's were to be shown in Denmark for the first time, I feel it is extremely important that full representation be given to his work - not only prints, but also paintings and drawings.

Since a one-man show, comprising the full range of his work, is to be shown in the Netherlands this summer, it would seem an ideal time for the collection to be sent on to Denmark. Under what conditions could this be arranged? The main object would be to obtain the showing in its entirety. Exactly how large is the collection?

Would it be possible to engage the exhibition for the month of October?

With regard to financial security and insurance, I offer as reference P. Brøste, a company well-known to the Danish Embassy in New York.

Sincerely yours,

Sven Hybler.

Copy of this letter is passed on to Mrs. Van Delden,
U.S.A. Embassy, Copenhagen.

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 2, CONN.
TELEPHONE JAHess 7-8191

CD

June 1, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

My dear Mrs. Halpert:

We are now planning to send a truck to New York on Tuesday, June 7, 1960, to return some paintings to the Stable and Staempfli Galleries.

As Mr. Cunningham wrote you, we would like to collect the Folk Art from you at that time, too.

The truck plans to leave here early in the morning and should be ready to collect your objects the early part of the afternoon.

I trust this will be satisfactory.

Sincerely yours,

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

If you ever have to
wear those zippers up
dresses, just take off one
& everything will come out
alright!

ring back again & see
you soon -

Bob

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Rabbi Robert E. Goldburg

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2 College Lane
Haverford, Pennsylvania
Jan 13, 1960

Downtown Gallery
New York City

Dear Sirs:

Will you please let me know
by return mail whether you have
a Ben Shahn print, Wheat Fields?
If so I should like to know the
price in order to send for same.

Yours truly,
Mrs. Ida Reid

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MUSEUM OF ART OF OGUNQUIT
SARROW COVE, OGUNQUIT, MAINE

RECEIVED From Downtown Gallery
On date of June 9

The objects listed below on loan for exhibition

from June 30 to Sept. 10

Condition good, unless otherwise noted.

3 paintings

THE MUSEUM
TEXAS TECHNOLOGICAL COLLEGE
LUBBOCK, TEXAS

OFFICE OF DIRECTOR

AIR MAIL

June 14, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are pleased to know from your letter of June 9 that there are O'Keeffe, Marin and Stuart Davis paintings of Texas and New Mexico to be seen in your gallery. Are there Kunyoshi, John Sloan, Marsden Hartley, Maurice Sterne or other works with southwest subjects?

Of course, we are sorry there are no color transparencies of these works, but we would indeed like to have black and white photograph prints of the paintings you recommend for our Museum's permanent collection. There was never any thought of the actual works coming to Lubbock unless the Martins and other interested patrons would wish to bring them. As we stated, we have no funds for transportation and insurance, and plan to borrow examples of the work of these artists owned nearby and rely on photos to consummate gifts to the Museum of these paintings.

Knowing of your impressive dealings with other Texas museums and individual collectors, we feel that your guidance and assistance with our donors will be of tremendous value. We will appreciate your sending as much data as possible concerning each print that you send, including color, dimensions and price, as soon as convenient.

Sincerely yours,

W.C. Holden

Mrs. W.C. Holden
Asst. to the Director

P.S. According to the latest information we have, Mr. and Mrs. Martin plan to visit your gallery on June 17 or 18.

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June 3, 1960

Mr. William H. Lane
Standard Pyrexoleid
Leominster, Massachusetts

Dear Bill:

As usual I am going through our consignment folder in preparation for the gallery closing at the end of this month and find two "on approval" invoices, one dated December 12th, listing the one remaining item — Arthur Dove OUTBOARD MOTOR, and the other, No. 6795 dated December 14th, includes three watercolors by Marin, as well as four Circus drawings.

As I am very eager to get everything in order before I leave, I would appreciate having these items either returned or obtain from you a decision as to your wishes.

It has been a long time indeed since you paid us a visit and I look forward to seeing you very shortly in New York and of course in Newtown during the summer.

My very best regards.

Sincerely yours,

EGH:ph



NATIONAL BLANK BOOK COMPANY

Bound Books · Loose Leaf · Visible Records · Machine Bookkeeping Equipment

HOLYOKE, MASSACHUSETTS

June 15, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Halpert:

I received the release form of Ben Shahn and the three artists' statements.

I think the statements are excellent. I have added some earlier statements of Mr. Davis to his brief comment. I believe that taken together they state his case well for a broader appreciation of modern art. Mr. Davis may spark renewed interest in Rimbaud. A student could do worse than follow Rimbaud's example of moving from rhyme to riches.

We have not yet decided whether or not to include photographs of the artists with the copy. If it does not entail too much trouble I would appreciate it if you would send photographs of the artists. They would help us plan our layout.

I am enclosing drafts of the copy for the inside cover.

The biographical details are bare bones. If you believe they are too thready, please tell me what additional information should be included. I am not interested in trying to compress the artist's life into 75 words, but I am interested possibly in mentioning one or two key influences that have shaped his work.

For example, Mr. Shahn may feel that a phrase about his thorough and precise training as a lithographer would be pertinent. I have copies of these drafts. Other copies are being set into type by Connecticut Printers. Changes may still be made, but, in the interests of time, you may wish to telephone the changes to me with a letter following.

Cordially,

Austin W. Kenefick, Jr.
Austin W. Kenefick, Jr.
Product Research

AWK/sk

Eleanor Treacy Hodgins

5/8/60

Philip Hiss Associates Names Vice President

Eleanor Treacy Hodgins, who formerly was associated with several real estate firms in Sarasota as well as being active in various civic and cultural organizations, today was named a vice president of Philip Hiss Associates.

Her duties, said Hiss, will be to work with him in various activities such as the writing of books, preparation of lectures and real estate.

He explained that with the end of his eight year tenure as a member of the Sarasota County Board of Public Instruction, he will now find time to renew his former interests which have included exploration, writing of books, designing of homes, book writing and public relations.

To work with him in the busy schedule which he has set up for himself in the coming months and years, Hiss selected Mrs. Hodgins, and pointed to her varied background.

Mrs. Hodgins before coming to Sarasota was art editor of *Fortune Magazine*. She has studied painting with Jerry Farnsworth, Hilton Leech and Syd Solomon and exhibited widely in the East. She has, in recent years, been active in real estate with Johns McCulley, Bogart-McCulley and Wright Realty. Numbered among her civic interests have been membership on the board of directors of the Sarasota Art Assn. for many years, a term as its president and several terms as secretary. She has been a director of the Community Concert Assn. for several years and is now executive secretary of the Ringling Museum Members Council.

For both the Community Concert Assn. and the art association she has been engaged in publicity work.

During the city election last fall, her name was proposed as a candidate for the City Commission.

Hiss, who has served as chairman of the school board for the past four years, has had a whole range of activities from exploration in South America and the Dutch East Indies to public relations. He was wartime expert on Southeast Asia for the Office of Strategic Services and later was executive assistant to the director of research and development at Columbia Broadcasting System and director of the Office of War Information and the United States Information Service in Holland. He also wrote and illustrated with his own photographs a book about Bali.

Rat Program Costly—And a Flop

Continued from First Page

mit the moment a statement from an exterminator is submitted . . . There's no waiting period involved."

William Watts, chief of the Health Department's Specialized Activities Division, said:

"Let's face it. Some of the extermination companies are not doing the work they are supposed to be doing."

He insisted the Health Dept. has no jurisdiction "in the area of demolition work."

"That is solely a Building Dept. function," he claimed.

Mr. Watts said the Health Dept., however, is in the midst of a stepped-up campaign to rid existing tenements of rodents.

He said he became dubious about how much extermination work was actually being done after Health Dept. inspectors checked some Harlem tenements recently.

"Some of the landlords were ordered to exterminate their buildings," he said.

"When our inspectors returned later, the landlords produced statements from exterminators attesting that the work was done."

"But, in some cases, no work has been done at all . . . We wondered who was kidding whom?"

COMPARISON TALLY

Virtually every rat bite victim interviewed by N. Y. Journal-American reporters lived close to a demolition site. Here is a comparison of building demolition and rat bites in each borough since January, 1950:

Borough	Rat Demolished Bites
Manhattan	1,844
Brooklyn	1,402
Bronx	1,063
Queens	822
Richmond	361
Totals	5,492
	1,025

This newspaper surveyed 10 major cities, mostly ports, and found they solved their rodent problems in relatively quick time. And it was done for a fraction of what it is costing New York to abate the nuisance.

Most significant, however, is

the fact that New York, waging war on rodents since last Fall, is using methods quite different than those employed in these cities.

Conceivably, it is a war that could be lost. Even the most ardent supporters of New York's program which calls for the saturation of rat-infested tenements by a 100-member inspection force voice only cautious optimism over the results that can be achieved.

The program comes under the wing of the Health Dept. and is supervised by Mr. Watts and A. E. Abrahamson, director of the department's Bureau of Sanitary Inspectors.

"Over the long pull there possibly will be a decline in the number of rat bites," Mr. Watts said.

10 CITIES SURVEYED

The 10 major cities surveyed by this newspaper, combined, have twice the population of New York and a combined total of less than half the number of rat bites reported here annually.

In Providence, R.I., for example, there hasn't been a rat bite reported for two years.

Dr. Joseph Smith, supervisor of the Providence Health Dept., said the problem there was curbed by a massive extermination attack on buildings scheduled for demolition.

"It's costing us less than \$10,000 a year to keep rodents out of the city," Dr. Smith said.

"This includes salaries for several inspectors who place a substance known as warfarin in buildings that are to be demolished.

"After the tenants move out, the warfarin is mixed with bread in containers and placed in the buildings by one of our inspectors for the rats to eat.

"It is fatal to the rats, of

course, but not harmful to humans and pets.

"After the warfarin is in the building a couple of weeks, our inspector returns to the premises.

"If he is satisfied that the warfarin did its job, then the owner of the building is allowed to proceed with the demolition work."

Dr. Smith described the cost of the warfarin and bread as "incidental."

"It runs us no more than \$400 to \$500 a year," he said.

PATENTED IN 1936

(Dr. Karl Paul Link, professor of bio-chemistry at the University of Wisconsin, is credited with the discovery of warfarin. It was perfected for commercial use by the Wisconsin Alumni Research Foundation and patented in 1936. The first four letters of its name represent the initials of the foundation. The letters "a-r-i-n" are acquired from coumarin, an anti-coagulant compound from which warfarin is derived.

(The foundation, responsible for the marketing of warfarin, was organized in 1938 primarily to administer "scientific discoveries." Thusfar, it has contributed \$25,000,000 to the University of Wisconsin for laboratory research.)

When the Providence program was conveyed to Mr. Watts and Mr. Abrahamson at the New York City Health Dept., they said they were aware of it and considered

it a valuable technique.

Mr. Abrahamson said:

"It is a good weapon."

Mr. Watts said:

"It is a good weapon."

<p

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June 9, 1969

Mrs. Everett H. Jones
336 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

I was so sorry to learn that you had had another unhappy situation in your family. Please accept my deepest sympathy.

The paintings arrived almost simultaneously with your letter and I quite understand the problems they presented to you and to your daughter. At least she will be in a better position to recognize what is "right" for her home when she comes in and sees a variety of paintings. I hope that you will be with her on her visit to the gallery to guide her with your "seeing" knowledge and taste.

We are closing the gallery at the end of this month for our annual July-August vacation. I hope to see you shortly thereafter and hope that you and Bishop Jones have a wonderful summer.

My best regards,

Sincerely yours,

EGRaph

NATHANIEL SALTONSTALL ARTS FUND

BOSTON
MASSACHUSETTS

Trustees

ROBERT H. GARDNER
THOMAS M. MESSER
PHILIP S. WELD

Advisory Art Committee

JOHN L. GARDNER
WILLIAM T. KEMPER
THOMAS M. MESSER

Secretary

NORMAN BURWEN

May 31, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am enclosing a photograph of a painting by Max Webber called "The Balcony" which Mr. Saltonstall purchased from you many years ago and has since given it to the Nathaniel Saltonstall Arts Fund.

Would you be kind enough to supply us with your opinion of its market value as of January 1960, as we need this figure for tax purposes.

Very truly yours,



Norman Burwen

Norman Burwen, Secretary

1 State Street
Boston, Massachusetts

rior to publishing information regarding sales transaction,
securitors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
stabilized after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

by a professional appreciation and interest in good promotion. Thus, the Advertising Department at CBS was never regarded solely as a service function -- that is to say, as exclusively the tool of the sales force or the servant of the Program Department. It was considered to have its own separate identity and function -- namely to be the voice of management and to enhance and sustain the CBS image.

This thesis was tested and proved in the early days when the CBS Radio Network had neither the stars nor the facilities nor the advertising support enjoyed by its major competitors. Yet CBS advertising created the impression that it was equally strong, and in so doing helped to transform this impression into a reality.

The friendship and sense of mutual purpose that characterized the relationship between Bill Golden and Frank Stanton grew even stronger as it became a day-to-day professional association with Stanton's appointment as advertising director, and continued to flourish throughout the years, as Stanton took over the reins as President and Chief Executive of the Columbia Broadcasting System.

The two men kept in constant touch. They talked a language all their own. Scarcely an ad was produced by Bill that did not get an immediate reaction from Stanton. Most of the time it was just a line, such as "Great job! Wish I could say the same for the show" -- or a child-like sketch of a face wearing a wide grin. On those rare occasions when an ad didn't quite come off, or when the publication botched up the reproduction, the sketch came downstairs showing the same face, this time with the grin turned down and a couple of tears streaming from the eyes.

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C

Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

June 14, 1960

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

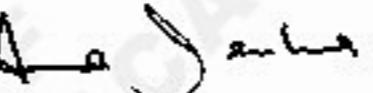
I am sorry for this delay in replying
to your letter of June 3rd.

Inasmuch as we expect the exhibition
"100 Works on Paper" to arrive any day in
New York, we did not contact Germany to
have the Ben Shahn serigraphs labeled NFS.

The whole show should be in Boston in
June. The mechanics of shipping may be
delayed, however. If you plan to 'close
the gallery' for two months, do you want
us to hold your two prints and, if so,
until what time.

I hope to hear from you.

Sincerely,



Anne L. Jenks
Curatorial Assistant

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June 8, 1966

Mrs. Cecilia van Eerdon
c/o Professor Donald D. Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

Dear Mrs. van Eerdon:

Much as I should like to cooperate with you, I can find no record of the painting under the title indicated in your letter of June 1st. Perhaps you can give me some clues, such as the name of the owner or the name of the publication which included a reproduction of LANDSCAPE WITH UNKNOWN MACHINE. Neither the artist nor the gallery has a record but there are a number which might be so interpreted. In any event, I shall await your reply for a specific reference.

Sincerely yours,

Donald D. Egbert

June 8, 1960

Mr. Charles R. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Charles:

I suppose that I should have answered your letter much sooner but I have been so busy pulling museum directors out of my hair, although it was quite delightful to have them, that I did not have a chance to attend to any correspondence.

Yes, I too am pleased that the Berlin prize affair finally reached a fairly satisfactory conclusion but I regret that it all happened and that I had to antagonize practically everyone at the Art Institute of Chicago by being so completely insistent as you will note in the copy of my last letter to Fred Sweet to the point where I practically had to use threats to convince him that we would not accept the responsibility of an error which was made not only by the artist but by the museum with its excellent card-file system. In any event, it is all over, Berlin no doubt has his two thousand books, and the newspapers are no longer phoning for the latest reports which I consistently refused. That is the disadvantage of being in an open store like this and available to all callers.

In any event it was great fun to work with you and Dick Diebenkorn and if I ever get an invitation again to serve as a juror, I hope that you will again be my partner in crime.

Also I want to acknowledge your check, which was duly deposited and now I can eat.

Martin Friedman wrote that he had asked you for the gallery O'Keeffe for inclusion in his very interesting exhibition and I trust that you agreed to lend it as I think it would be exceedingly valuable in the context as one of the outstanding paintings demonstrating the theory and the quality.

Thank heavens in three weeks the gallery will close for the months of July and August and I shall be off to New Haven, Connecticut, for the first time in four years for a complete rest away from Boston, Chicago, et cetera. Incidentally, if during those months you are

C.P.

Cipe Pineles

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Dear Edith,

I know you will like to read the enclosed speech which Jack Cowden repeated last Wednesday at the New York Art Director's Club. As Jack talked, some eighty slides were shown and the combination was a sensitive tribute to Bill's work.

I called Harris Prior, as you suggested, and although he was interested in the plans for an exhibition, he indicated immediately that there was not a ghost of a chance that the American Federation of Arts would have a gallery by the beginning months of 1961.

Instead of being dismayed at the above, I found myself, on the contrary, elated at the prospect of Bill's show in the Downtown Gallery.

Your spontaneous offer to have this show in spite of the fact that it would be unorthodox for your gallery means that you have as much regard for Bill's work as I have. Please let me have your second thoughts on this - so that I can let the American Institute of Graphic Arts know before they close up shop for the summer.

Sincerely,

Cipe Pineles

6/2/60

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June 9, 1960

Mr. Carl Wright
Honolulu Star-Bulletin
P.O. Box 3080
Honolulu, Hawaii

Dear Mr. Wright:

I thought you would be interested in the enclosed clipping which appeared in a magazine not popularly read in the art world. I thought too that you might show the reproduction to Ed Stasack as this is the only spare copy I have.

If you should receive a telephone call from Joanna Shaw, don't be surprised and I would suggest that you make a date with her as she is a very attractive young dame. I took the liberty of suggesting that she communicate with you during her short stay in Honolulu from June 9th to July 30th.

For your information, Joanna Shaw served as a critic on ARTnews for quite a long period and resigned recently for reasons of her own. She plans to do some freelancing and I thought it would be a good idea for her to get acquainted with you especially, Bob Griffing, and some of the artists like Taeng Yu-ho, Ed Stasack, Ben Norris, Bert Carpenter, etc. She might have a new angle to promote the aesthetic element in Honolulu. In any event, I know you will enjoy meeting her and she will be delighted to meet you.

And so, my very best regards.

Sincerely yours,

EGH:pb
Enclosure

(copy)

from Walter Hyden

June 18, 1968

To the Editor
THE ATLANTIC
8 Arlington Street
Boston, Massachusetts

Dear Sir:

In view of my interest in the cultural exchanges with the Soviet Union, I have followed various articles which have been published in our periodicals and newspapers. For the sake of journalistic veracity, I am certain you will want to correct a blatant error which appeared in your introduction to an article by Mr. Richard Melanathan published under the title of "ART IN THE SOVIET UNION." The introduction refers to Mr. Melanathan as "curator of the art at the American National Exhibition in Moscow."

According to the official catalogue of the exhibition, it was Edith G. Halpert who was listed as Curator and Mr. Melanathan as Assistant-Curator. You give no indication of this fact, although, in addition to the catalogue, there were numerous newspaper and magazine articles which I read reporting Mrs. Halpert's appointment to the post by the State Department. Other facts which appeared gave evidence to her arrival in Moscow, days before the exhibition opened, to supervise the unpacking; that she installed the paintings and sculpture, reoriented the traffic, initiated the daily two-hour sessions conducted in Russian with artists and allied professionals -- and that she remained there for more than half of the total exhibition period, when, by pre-arrangement, Mr. Melanathan, whom she had chosen as successor, took over for the remaining three weeks until September 5th.

These facts may be ascertained consecutively by referring to the numerous newspapers which carried the story of her controversy with President Eisenhower about Jack Levine's "WELCOME HOME," the introductions to her New York Times article of August 2nd, her article in ART IN AMERICA, Issue

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June 9, 1960

Mrs. W. G. Holden
Assistant to the Director
The Museum
Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

Thank you for your letter.

We shall be very pleased to cooperate with you in your forthcoming exhibition. We have quite a few paintings by O'Keeffe actually relating to Texas (as well as New Mexico) and have a magnificent painting of THE PLAINS similar to the one acquired a few years ago by Tom Slick of San Antonio. We have several of the New Mexico series by Stuart Davis also, as well as an excellent group by John Marin who spent the summers of 1929 and 1930 in New Mexico.

However, we have no color transparencies available and cannot send any works of art unless there are funds available for transportation and insurance. Much as we should like to be generous in the matter, we feel it would be unfair to all the other institutions with whom we have worked these thirty-four years and who have in every instance assumed such expenses completely — a customary practice in the field.

When Mr. and Mrs. Martin call at the gallery I shall be delighted to show them what is available and perhaps they can suggest some way of getting around this difficulty if they are sufficiently interested in what they see. Meanwhile, if you like, I shall send you black-and-white photographic prints of pictures we would suggest to you. Won't you please let me know.

Sincerely yours,

EDM



NATIONAL BLANK BOOK COMPANY

Bound Books · Loose Leaf · Visible Records · Machine Bookkeeping Equipment

HOLYOKE, MASSACHUSETTS

May 31, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am very pleased that Messrs. Shahn, Sheeler and Davis are writing comments about their paintings for our art cover program.

You may tell them that we will not change a comma of their copy without their permission. We will also alter our layout to accommodate the length of their remarks. We prefer, however, a length of 100 to 200 words.

It may help them to compose their remarks if they know to whom they will be talking.

The audience for this program will be mostly college students. I queried 540 of them last winter. Their replies were refreshing. The majority said they "did not know much about art", but added that they would buy our notebooks if the covers were "bright, fresh and pleasing". Most of the interviewees were girls.

These youngsters are not a sophisticated audience. The boys in Lawrence, Kansas and the girls in Amherst, Massachusetts have not spent much time in galleries.

But they are genuine. They lack the terms, but they have the freshness that only the best critics and patrons preserve.

These purchasers may be addressed as persons with an honest delight in painting and a genuine curiosity to learn more about them.

I believe they will find Messrs. Shahn, Sheeler and Davis refreshing. Furthermore I suspect the feeling will be mutual.

Sincerely,

Austin Kenefick, Jr.
Austin Kenefick Jr.
Product Research

AK/sk

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Still another paradox was his relationship to his staff: He commanded the unswerving loyalty of a staff that was always on the verge of quitting. Each man recognized Bill's ability, his integrity, his willingness to do battle for what they all believed in. Yet much as they admired him, there wasn't a man who didn't say at least twice a year: "I've had it. I'm going to quit."

The loyalty and the resentment both sprang from the same source: Simply that Bill demanded the best out of a man. Frequently the man did not know how good his best could be until, under Bill's pressure, he extended himself above and beyond what he considered to be the call of duty. Bill achieved this by forcing each man on his staff to undertake what Judge Learned Hand has called "the intolerable task of thinking."

And Bill himself set a dizzying pace. He had the ability to grasp a complicated problem, strip it down to its bare bones, and then come up with a deceptively simple solution. And he backed this ability with long hours of hard work.

For example, when Bill turned down the offer of the vice presidency, the company countered with a whopping salary increase. He refused that too. He said he would rather take Fridays off. It was a wonderful arrangement -- for the company. Bill worked with incredible concentration at the office from Monday through late Thursday night, and then took a jam-packed briefcase and worked at home all weekend.

This concentration -- this infinite capacity for taking pains and attending to detail -- was immediately visible whenever you walked into his office. There he was -- magnifying glass in hand, bending over a

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

June 1, 1960
c/o Prof. D. D. Egbert
233 McCormick Hall

rier to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am writing on behalf of Professor Donald D. Egbert of this Department to request permission to reproduce Landscape with Broken Machine (1935) tempera, by Stuart Davis. He would also like to buy a photograph of this painting, if you could supply one, or, if this is not possible, he would appreciate it very much if you could tell him where he could buy one.

The reproduction would be used as an illustration in a two-volume book Mr. Egbert is writing, tentatively entitled Communism, Radicalism, and the Arts. This is a scholarly investigation of interrelations between social radicalism and the arts from the seventeenth century to the present. The book is being prepared under the auspices of the Fund for the Republic, and presumably will be published by a university press. Because of high production costs, the author does not expect any royalties.

A suitable credit line would of course be included.

Very sincerely yours,

Cecilia van Eerd
(Mrs.) Cecilia van Eerd

NORMAN HIRSCHL
A. M. ADLER

FINE PAINTINGS
APPRaisALS
REStORATION

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HIRSCHL & ADLER Galleries inc.

21 East 67th Street, New York 21, N.Y., Cable Address "HIRANART" · Telephone: LEhigh 5-8610

June 8, 1960

Miss Edith Halpert
Downtown Galleries
32 East 51st St.
New York, N.Y.

Dear Edith:

I wonder if you would do us a little favor. We purchased at one of the charity auctions a very nice little Demuth which we have just recently sold. It had the old Downtown label on it with the following information: Charles Demuth, February 1954. Houses, 1916.

The new owner wonders if you might possibly have any additional information about it which I would greatly appreciate your sending on to me.

My very kindest regards, I am,

Sincerely yours,
HIRSCHL & ADLER GALLERIES, INC.



Norman Hirschl

NH:mal

PHILADELPHIA
ART ALLIANCE



101 SOUTH EIGHTEENTH · PHILADELPHIA 3

June 10, 1960

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Mrs. Edith G. Halpart
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you so much for your prompt response to our requests for the exhibition of monotypes and prints of related techniques.

We do not need the Pop Hart prints until November 14th. The prints will be shown under glass and, therefore, should be matted, except those larger than 30 x 36 inches. Name of artist, title of print, insurance value, method and description of method should be noted on the back of the mat. The Art Alliance, of course, will be responsible for transportation costs. Our full-risk insurance policy will cover the prints while here and also while in transit, so please do not place more than a \$50 valuation on any shipment to us. I am mentioning these details now, as we may overlook sending them to you later on.

So far, the response from living artists represented in Henry Rasmussen's book has been so good that I may have to cut down to only one print of each artist borrowed from private collections. I shall let you know definitely in the fall.

On Monday we leave for Brazil and we are in a turmoil at home. I had hoped to stop in to see you before leaving, but shall have to postpone that pleasure until the fall.

Best wishes for a fine summer.

Sincerely,

A handwritten signature in cursive ink that reads 'Stella'.

Stella Drabkin
Chairman
Print Committee

Laurence H. Eldredge
President
Raphael Sabatini
Vice-President
Edward Starr, Jr.
Financial Vice-President
Clewell Sykes
Treasurer
James Kirk Merrick
Secretary
Dorothy Kohl
Executive Director

SD/hg

to miss seeing you in Moscow, where I did run into practically everybody else I'd ever heard of! I did have a preview of the fair a couple of days before it opened but unfortunately your show wasn't hung yet and I could only see the pictures that were on the tops of the stacks. The Russians I know who saw it were all greatly impressed as well as astonished and it seems to have done a lot of good except in Washington.

I look forward to having a word with you at the beginning of the year.

With every good wish for both the new year and the new decade,

Yours very sincerely,

Ed Heim

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

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June 8, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

Many thanks for sending me the Shahn poster. It was very kind of you and thank you also for the delicious dinner.

I trust you have billed the APA for the Zajac "Deposition" 1959 and the Tseng Yu-Ho "Somewhere". Both will make excellent additions to our collection.

I have a photograph and details about the Raphaelle Peale that you mentioned to me. Please let me know if you will go after this painting for me. If I don't hear from you soon, I'll follow it up myself as I want to get a good Raphaelle Peale for our collection.

Thanks for everything.

Sincerely yours,

Edward

Edward H. Dwight
Director

EHD/tw

Previn
Robert H. Ginter and Co.
ONE TWENTY EL CAMINO DRIVE
BEVERLY HILLS, CALIFORNIA

June 3, 1960

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Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Re: Arthur G. Dove

Dear Miss Halpert:

We are in receipt of your letter of May 23, 1960 and of the photographs of paintings by Arthur G. Dove.

We would like to request, on approval, the painting titled "Sea Gull Motif"; date, 1928; medium, oil; size, $24\frac{1}{2} \times 18\frac{1}{2}$, to be sent in care of this office for Mr. Previn's consideration.

Very truly yours,

ROBERT H. GINTER & CO.
Business Manager for
Andre Previn

BY
R. Gordon Ginter

RGG:dw

7033 Art Plus
Widener Library
May 7
MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

June 14, 1960

rise to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
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Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

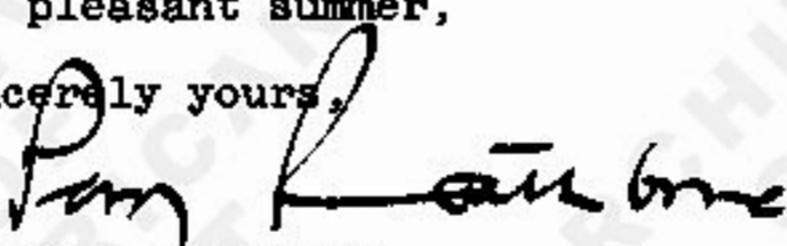
Dear Mrs. Halpert:

My apologies for not answering your letter of June 3rd before this or for letting you know our reaction to the Ben Shahn. This has been the busiest spring I can remember. And on top of everything else we had the entire Museum Association here for the annual meeting.

We have looked very studiously at the Ben Shahn and for a long time and have reluctantly come to the conclusion that we would prefer to wait for another opportunity. I am sure you understand. The painting will be returned to you before your Gallery closes.

With all best wishes for a pleasant summer,

Sincerely yours,


Perry T. Rathbone
Director

PTR/vf

1741 ILLEHAW DRIVE, SARASOTA, FLORIDA

May 29, 1960

Dear Edith,

I'm enclosing a clipping from the Sarasota News telling about my latest venture. This was brewing when I saw you here, but I couldn't say anything about it at the time. I've already been at it two weeks and I think it's going to work out fine. At first my greatest problem is the battle to master an IBM Executive Model Electric Typewriter with Proportional Spacing. Having been a fast touch typist on an old style machine for the past hundred years, I'm having to learn a whole new technique, which is quite a trick, but I'll lick it yet.

I had been in the real estate business for five years and since I had never intended to be in it at all, and also since five years is about as long as I seem to stay interested in any one activity anyhow, it was about time for a change. This all came about by good luck and coincidence plus a small amount of good management and I think I am very fortunate. To find anything interesting to do and well paid enough to be worth doing at my age isn't too easy, and here in Sarasota where the salary scale is definitely low, it is a small miracle.

I had known Phil and his wife for years. He is an extremely interesting man and when we got to talking about possible activities for me here (it had never occurred to either of us that we might work together at the time) it soon became evident that we were "made for each other" professionally. There will be problems, but we both feel sure we can work them out and it's certainly worth trying.

It was fine to have a chance to see you here. Sorry I wasn't able to take you on a sightseeing tour, but I imagine you'd probably had enough.

As ever,

Eleana Holgin

P.S. If you ever see the Architectural magazines you've seen articles on the Sarasota schools and Phil's houses lately.

photographs be used in all future ads. I was one of many who urged Bill not to make an issue of the matter but to go along with the request. Instead, Bill immediately commissioned Bouché to do another drawing of the same performer and again refused to show it to the star. Eventually the new sketch appeared in another ad and became the famous trademark -- on the air and off -- of America's all-time favorite comedian: Jack Benny.

And so it went for 23 years. A thousand battles. A thousand scars. But never a negotiated peace for the sake of expediency. And simply because he cared so much, fought so hard, and performed so well, he prevailed and was able to give to CBS advertising a distinction and quality second to none.

I think it is clear by now that Bill was a man of many paradoxes.

For example: the less time he spent at the drawing board the greater contribution Bill made to advertising.

The reason was that he was one of a very small band of pioneers who more than 20 years ago demanded that an art director be more than an ad illustrator...that he should participate not only in the design but in the entire process of creating an advertising piece from the moment of conception to the final publication or mailing. He opened new doors to the Art Department and challenged the artist to think, not only about the problems of his craft, but also about the problems of the industry and company for which he worked. It is significant that Bill's title was not Art Director but Creative Director, responsible not alone for design, but for concept and copy as well. And it was his ability in all these areas that made him such a giant in his field.

May 31, 1960

Dr. Aaron Rosenbaum
730 Grand Concourse
New York, N. Y.

Dear Dr. Rosenbaum

I have had two restorers call at the gallery — both experts in the field — and now have two opinions in connection with the painting entitled HONORABLE JUDGE COCHRAH.

I am sorry to say that they concurred with my statement that the painting was very badly damaged and did so without any suggestion on my part. They pointed out individually that the tempera had suffered from excessive humidity and that a good part of the paint has been lost and that there was additional evidence on the backing of the picture. Unfortunately nothing can be done to bring back the original condition except putting the picture through a drying process and repainting all the missing areas, with the result that it will no longer be an original by the artist and of course will have very little value after the restoration.

If you wish I shall have Shahn examine it and ascertain whether he would consider doing the repair work but I doubt whether he would consent as no artist likes to go back to an earlier style in his career. In any event I shall advise you further and will pass on Shahn's report.

You were very kind to bring in the picture and I enjoyed the visit immensely.

Sincerely yours,

Kenneth

June 9, 1960

Mr. Richard P. Gale, Chairman of the Board
The Minneapolis Society of Fine Arts
201 East Twenty-fourth Street
Minneapolis 4, Minnesota

Dear Mr. Gale:

Thank you for your very nice letter of June 6th. Naturally I am very pleased that our small gift was welcome. On the other hand I am sorry that I have not had the pleasure of meeting you on any of my visits to Minneapolis — one of my favorite towns. I hope that you will pay us a visit when you are next in New York. It will be as nice to meet you.

Sincerely yours,

EOM:ph

Wrote Bloomingdale's, Box 1501 for sleepwear, Box 1317 for dresses, Grand Central, New York 22, New York.
Mail and phone orders filled. Outside our delivery area add 50¢. A 30¢ charge on each C.O.D. order. Dept. 921, 930, 931.

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Budget Dresses—Upper Level
jacket. Green and black print. $\frac{1}{2}$ to 20.
sleeveless dress and fitted, button-up
G. Cotton calico print with full skirted
jacket. Sizes 12 to 20.
tree checks of brown and black or green
and black. Note the beautiful cut of the

Daytime Dresses—Upper Level
E. Scooped neck in black and navy.
D. V-neck coat dress buttons to the
hem with rhinestone buttons. Black,
and navy. Sizes 12 to 20.
and navy sizes.

6-Tues., June 21, 1960 ***** New York Journal-American



SWASTIKAS PAINTED ON HIS HOME
Benjamin Chesin Points to Defacings in Absecon, N. J.

Wirephoto from AP

Homes of 3 Jews Defaced in Jersey

Someone painted a message on the home of Benjamin Chesin at 233 N. New rd., Absecon, N. J. It read:

"Hell Hitler. We want no Jews. If you don't move—liquidation."

There was also a painting on the home of Martin Ginsburg at 104 Woodcrest ave. in Absecon, a two-foot swastika topped by the word "Death."

Another swastika was painted on Bernard Kraus's home at 609 Pitney rd. Splashed across the swastika was the word "Jew."

Mr. Chesin, a roofing contractor, who with the help of his wife, Mrs. Chesin, and their two sons, 11 and 13, cleaned up the damage, said he was shocked at the "unbelievable" behavior.

DIFFERENCE? NO COVERAGE

LONDON, June 21. (UPI).—Actress Adrienne Corri, asked to describe the difference between British and Continental version of a movie bubble bath scene gave this explanation:

"For the Continental version they just took some water out of the bath."

mins the American way of life and ruin our democracy."

The Ginsburg and Chesin homes were defaced last February, and police blamed it on juveniles but they think adults were responsible this time.

PERILS TO INFANTS

"Generally, the wild rat is an object of repugnance, an attitude which it has earned. It causes tremendous physical destruction.

"But aside from psychological and economic considerations," the committee continued, "it is a menace to safety and health.

"It has an authentic reputation for biting persons, particularly infants... and just as dangerous is its ability to transmit disease."

For these reasons, the committee noted, "a concentrated and sustained effort" is required to rid the city of rodents.

Health Group Urges All-Out Battle on Rats

The New York Academy of Medicine's Public Health Committee today urged New York City to wage "an all-out campaign" against rodents.

The action followed disclosures by the N. Y. Journal-American about the city's growing rat menace.

The Academy of Medicine at 2 E. 103d st. is dedicated to the furtherance of public health.

"Exterminating rats is not enough," its Public Health Committee declared.

"Killing rats is only temporarily effective unless combined with public education in sanitary garbage disposal which cuts off the rat's food supply."

SEEKS PROGRAM

The committee called on the Health Dept. to implement speedily an educational rodent control program.

It stated that it has been concerned about the rodent problem for "some time."

"This concern has arisen out of the damage and danger that rats bring," the committee added.



"Jew
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Mrs. J. Watson Webb

June 9, 1960

- 2 -

a hand as I think it will be important to include the art press, the museum personnel, etc., and it will be simple for me to check the names in our permanent files.

Isn't it wonderful that you started the season by breaking the attendance record. I am sure that it will not only continue but will grow and grow. And when your art gallery is completed no doubt there will be return visits and certainly considerable publicity. Incidentally, I have said nothing about your recent acquisitions as I think it is much wiser to save up all the new material you are acquiring for a huge story, preferably as a separate entity and late in the season or even after the museum is closed to the public, thus making a very special event with a specially selected list of invitees.

And so, please continue to take it easy — or easier than heretofore. I shall be in New York until the 28th or 29th of this month, when, for the first time in four years, I shall have a free summer before me, with rest and some work — possibly the completion of my folk art book, but decided not to drive myself, now that I have reached the age of discretion.

Best regards,

Affectionately,

EGH:pb

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 3, 1960

Professor Laurence Schmeckebier, Director
School of Art
Syracuse University
Syracuse 10, New York

Dear Professor Schmeckebier:

I am so glad that I helped solve the mystery for you.
It must be fun to find yourself the possessor of an
art object that arrived like manna from heaven. At
least I hope you like it well enough to accept the
far-fetched association.

I too learned recently that Mr. Schulman had been ill.
But according to his last letter he seems to be back
in the grind with the rest of us.

Unfortunately I cannot recall the name of Joseph C.
Sloane but I slipped up in my youth by not signing up
for a course with Dale Carnegie. He may have been here
several times without my recalling who the gentleman was.

Yes, the gallery will be closed during the months of
July and August but I shall be here until the 26th of
June and hope to see you and Dr. Pisker sometime in the
near future.

My best regards.

Sincerely yours,

EGR:pb

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And we're still looking for T. J. [unclear]

June 14, 1969

Mr. Otto Gerson
Otto Gerson Gallery
41 East 52nd Street
New York 22, N. Y.

Dear Mr. Gerson:

When I visited you yesterday I mentioned that I had presented a *Despise* sculpture to the American-Israel Cultural Foundation for the collection now in the making by Billy Rose. At the time I realized I had forgotten to include the photograph for your consideration with the others on which you so kindly gave me valuations.

I now find a print in my possession and should very much like to get the current valuation so that I can use the tax deduction just like regular collectors.

Many thanks for your courtesy.

Sincerely yours,

Philip
Enclosure

AFA

June 10, 1960

Mr. Richard Mills
Newburyport
Massachusetts

Dear Mr. Mills:

Several years ago Mrs. Halpert purchased a
Circus Wagon from you which you took back
to store for her. Would it be possible for
you to have this packed and shipped to a
museum? If you do not have it in Newburyport
will you kindly let us know where it is so
that we may make the necessary arrangements
for shipment, at which time I shall send
the shipping address.

Thank you

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June 9, 1968

MW

Mrs. Seward Johnson
Cedar Lane Farm
Oldwick, New Jersey

Dear Mrs. Johnson:

I doubt whether I could find anyone in your locale to make a professional photograph of the O'Keeffe painting. Since it is not very large, is there any possibility that someone driving to town can make the delivery to us?

Our photographer would of course make professional prints for our records and for the Archives of American Art. We shall be glad to pay for the service and will supply you with a print if you so desire.

I hope this arrangement can be made as we are most eager to complete our files of O'Keeffe's work. Many thanks for your courtesy.

Sincerely yours,

EGH:aph

HARRY N. ABRAMS
INCORPORATED

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 9, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

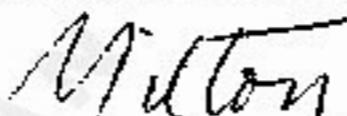
Dear Mrs. Halpert:

I am returning herewith, by messenger, five drawings (not four), by Ben Shahn, which you so graciously lent us a while ago. I also return the page from your file catalogue on Shahn's work. We have had these photographed so that takes care of our needs for the moment. And now I have the satisfaction of knowing that at least this problem will not be on your mind during your vacation.

I want to thank you again, ever so much, for your wonderful cooperation. We are going to work on the dummy of the Shahn book first in order to see just what kind of publication we will make of it, and perhaps I will have something to show you when you come back.

With kindest regards.

Sincerely yours,



Milton S. Fox, Editor
and Associate Publisher

MSF:bc
Enc.

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June 3, 1960

Institute of Contemporary Art
220 The Fenway
Boston, Massachusetts

Attention of Miss Jenkins

Dear Miss Jenkins:

In preparation for the closing of the gallery for the two summer months, I am checking through my records and find a consignment invoice No. 5944 indicating that two prints by Ben Shahn were sent to you as of March 19, 1959, for exhibition until the summer of 1960.

This consignment lists the two silkscreens entitled THE ALPHABET OF CREATION at \$45.00 and THE PASSION OF SACCO AND VANZEITI at \$45.00.

Since both prints have been removed from circulation entirely in view of the fact that there is only one copy of each still available, I should very much like to have these listed "NFS" during the rest of the exhibition period and returned to us directly after the final show closes.

I should be grateful for your attention in the matter and for a confirmation of this letter.

Incidentally, the last price on these two prints was \$75. for the first and \$150. for the second, but in any event we do not wish to have these sold at any figure, as we prefer to have them in our permanent files.

I look forward to word from you.

Sincerely yours,

E.G.H:ph

THE MUSEUM
TEXAS TECHNOLOGICAL COLLEGE
LUBBOCK, TEXAS

OFFICE OF DIRECTOR

AIR MAIL

June 2, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Fine Arts Committee of our Women's Council is undertaking to interest donors in adding to the Museum's Permanent Southwest Collecting during the summer months. To that end, we are borrowing works for a show by American artists who painted the Southwest from neighboring New Mexican museums.

If you are interested in helping our committee develop this project, perhaps you would like to send photos of the artists, with color transparencies and photographs of their work available in your gallery with southwestern subjects along with a price list. We have your catalogue on "New Mexico" in 1957 and hope some of the paintings of museum quality are still available. We have just seen the Stuart Davis "New Mexico Gate" and have borrowed the Georgia O'Keeffe from the Roswell Museum. We would prefer one of the O'Keeffe "Plains" series relating to our country, but are interested in whatever may be available.

We would appreciate having helpful suggestions for our committee in interesting donors as we value the experience you have had with Texas museums and collectors. Unfortunately there are no funds for transportation and insurance to bring paintings from your gallery here, but several potential donors will be in New York this summer and we thought if they could be interested here, perhaps a gift to our museum could be consummated in your gallery.

Mr. and Mrs. Reg Martin are among the young couples from Lubbock who will be in New York around June 20, and who want to visit your gallery. They will ask for you and inquire to see originals of the works in the photographs which we hope you can send within the next few days.

We will appreciate hearing from you at your earliest convenience concerning the donor idea and whatever paintings may be available.

Yours sincerely,
Mrs. W.C. Holden.
Mrs. W.C. Holden
Assistant to the Director

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June 3, 1968

Harry N. Abrams, Inc.
6 West 57th Street
New York, N. Y.

Attention of Mr. Fox

Dear Mr. Fox:

On April 1st we sent you four drawings by Ben Shahn which you planned to use in the forthcoming book by James Soby. These were part of the series entitled "Mind and Shadow." My understanding was that you would photostat these drawings and return them to us shortly after.

I would not bother you except for the fact that we are trying to get everything organized before we close for the two summer months -- July and August -- and because I like to relax during that period with no thought of photographs, drawings, and whatnot.

Won't you please send these back to us at your convenience. I shall be most grateful. And would you let us know when we may expect to see the Shahn and the Davis books.

Best regards.

Sincerely yours,

EDWARD H. HARRIS

LEON GORDON MILLER I.D.I. INDUSTRIAL DESIGNER
3220 HURON ROAD CLEVELAND 13, OHIO SUPERIOR 1-5333

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May 31, 1960.

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I appreciate receiving your letter of May 27th, pertaining to Mr. Abraham Rattner.

I have forwarded your letter to Rabbi Lelyveld.

We are looking forward to hearing from you at such time as the Rattners are back in New York.

Sincerely,

Leon Gordon Miller

LGM:k
CC: Rabbi Lelyveld

June 9, 1960

The Editor
The New York Post
75 West Street
New York, N. Y.

Dear Sir:

Having followed your many successful campaigns for improving the morality of our civic departments always with great admiration, I wish to call your attention to an inexcusable current evil which has become quite prevalent in the city and which may have some connection with the payola system or may be sheer carelessness (?). I am referring to the active rebuilding program specifically in a neighborhood with which I am very familiar as you will note from the address on the letterhead.

Thirty-story office buildings, bank buildings and whatnot are popping up in all directions. Whether this is a boom or a bane is not immediately relevant. Whether the destruction of most desirable and often very handsome residential buildings and construction of huge office buildings which add to the already impossible traffic congestion, etc., rather than to the aesthetic quality of the city with a generally dull conformity is again beside the point specifically.

What I consider an impossible evil is the lack of control and the utter irresponsibility of the city in protecting the general public and the neighborhood residents. If you will pass through the neighborhood you will note that the streets have become littered with refuse, that pedestrians are covered with some form of lint or whatever, that women with spiked heels (and these are fashionable) trip and fall because the planks covering the sidewalks have irregular cracks, etc. What is most horrifying about all this is the rat situation which is overwhelming the entire neighborhood in each instance where these buildings are under construction. The workmen make a habit of throwing debris including food remnants, beer cans, milk containers, paper bags, etc., Each day the individual residents have to clear window ledges, roof extensions, etc. Clogged gutters cause leaks in room interiors. Severe rats swarm through these constructions to pick up food remnants and after their daily feedings enter quiet occupied houses in the neighborhood and are destructive and dangerous. No exterminating company can cope with the situation which has become a serious health hazard. Neither the Board of Health nor the Housing Department will assume any responsibility whatsoever nor will complaints about the incredible noise which starts at seven each morning arouse any interest for the complainers.

The Concord

OWNERSHIP
MANAGEMENT

190 EAST 40TH STREET
NEW YORK 16, N. Y.
—
MURRAY HILL 3-9580

June 11, 1960

The Downtown Gallery
32 E 51st Street
New York, New York

Attention of Mrs. Halpert

Gentlemen:

Your gallery was suggested as one which might
be interested in my paintings.

I shall be in N. Y. the week of June 27th
before returning to my studio in Paris and would very
much appreciate an opportunity to introduce myself to
you.

Meanwhile, for your review, I am enclosing a
few transparencies of my work which appeared in a
recent one-man exhibition at the Obelisk Gallery,
London (Mar. 24 - Apr. 14). All three of these paint-
ings have been sold, but I hope that these slides will
serve to familiarize you with my technique. (Original
canvases approx. 28" x 32").

I shall telephone you on Monday, 6/27, in the
hope of setting up an appointment.

Thank you for your consideration.

Sincerely yours,

Alfred Cohen

Alfred B. Cohen

Enclosures:

1. Port
2. Finistere
3. Place Des Vosges

A R E S I D E N T I A L H O T E L

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CEDAR LANE FARM, OLDWICK, NEW JERSEY

Dear Miss Halpert: If you
could find someone to
photograph Georgia's painting
it would be a great help.
I will pay all my expenses.

As Mrs. Johnson *(not address)*

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June 14, 1960

Mr. Daris A. Covit
Assistant Professor of Art History
University of Louisville
Louisville 8, Kentucky

Dear Professor Covit:

In looking through our records I find that it would be more convenient for us to schedule your serigraph exhibition for the earlier dates — November 19 to December 31. Shall we let it rest at that?

While the gallery will be closed during the summer months, we shall be back in business early in September, giving us sufficient time to carry on the necessary correspondence regarding the details of the exhibition. Meanwhile I am enclosing a catalogue of the show held here last December, listing all the serigraphs and other prints produced by Shahn. Most of these will be available for exhibition although a good many of the serigraphs are out of print and will have to be marked NFS.

Unless I hear from you to the contrary I will assume that the above arrangements are satisfactory.

Sincerely yours,

EDM:ph
Enclosure

At first when I would make my rebuttal (going back to the Dreyfuss case and other countless examples of French injustice or cupidity) I would become fierce in my arguments with Frenchmen- but now I have discovered that their anti-Americanism is of a different breed than that of the rest of Europe. In England, for example, the anti-Americanism is really rampant and flagrantly expressed in all quarters. In Italy it is totally disguised, hidden beneath a facade of jolly, too-sweetly singing, too pro-American obsequience. In France, traditionally xenophobic, they not only regard us very critically or cynically, but regard themselves and each other in the same way: when they discuss America with you, they seem to enjoy the art of disputation more than the subject itself; there is nothing a Frenchman loves better than to indulge in discussion, acrimonious or otherwise. Now that they are getting very prosperous however, they are more indifferent to the old anti-American prejudices (except in the art world), and are in fact zealously taking up whole concepts of American living----they are the last country, and the most reluctant, to part with tradition, and that is why I find most fascinating, within the historic context, the changes taking place in Paris. I am witnessing this at the most crucial time.

Virginia and Holly send their love, as do I, and we hope you will find the ~~next~~ Newtown leisure to write us a long letter which will, in some measure, help to compensate ~~me~~ for the absence that separates us.

Ever,

Q

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WALKER ART CENTER

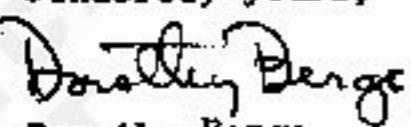
1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

7 June 1960

Miss Margaret M. Babcock
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Babcock:

The party who wished to purchase the Tseng Yu-Ho painting, DOES NOT RESEMBLE ANYTHING, has been reminded of the fact we are holding it for him. He will be in this week to make the payment of \$175. We will send you our check for this amount as soon as possible.

Sincerely yours,

Dorothy Berge
Registrar

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

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June 1, 1960

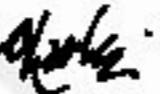
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I saw John Maxon in Boston the other day and learned that the Burlin prize matter had finally been settled. I hope Mr. Burlin is satisfied with the way things have turned out although no matter how you look at it the situation was awkward and embarrassing. I wish that Fred Sweet's secretarial staff had kept those rules concerning prizes in mind and had checked the pictures a little more carefully. As far as I can see, the jury can hardly be held accountable for what took place, although perhaps we ought to have challenged the Art Institute on the issue once it had boiled up. However, Mr. Burlin's picture has been duly recognized, as indeed it deserved to be. I hope things have calmed down in New York and that the snipers have stopped firing at you.

I am enclosing herein another \$100 check on account, toward the small painting by O'Keeffe ~~2~~ acquired from you some time ago.

Sincerely yours,



CEB:hr

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June 9, 1960

Mrs. Helen Appleton Read
Portraits, Inc.
136 East 57th Street
New York 22, N. Y.

Dear Mrs. Read:

In replying your letter of May 25th I notice that you had requested the figure on Lorach's VICTORY which he decided to lend for your exhibition at Old Westbury. Both the selling price and insurance valuation are \$10,000., as indicated on our consignment invoice.

I am enclosing a bill for the photographs which we ordered especially for you, eliminating those which we had in our files and which you were good enough to return.

I thought your announcement was very handsome but was surprised that The Downtown Gallery was not credited for the early American eagle as indicated in the second paragraph of your letter.

I hope the exhibition is a great success.

Sincerely yours,

Joseph
Enclosure

Samuel I. Henkman, President
Paul R. Press, 1st Vice-President

Dr. Harvey W. Katz, 2nd Vice-President
Mrs. Herman Roseman, 3rd Vice-President

Charles Henchel, Secretary
J. Yale Rubin, Treasurer

Prof. Rollin G. Osserweis
Histories of the Congregation

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THE CONGREGATION MISHKAN ISRAEL

FOUNDED 1840



P. O. Box 1672

STATE 7-0153

NEW HAVEN 11, CONNECTICUT

ROBERT E. GOLDBURG, *Rabbi*

HARRY SEBRAN, *Conseor*

June 9, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thanks for your kind letter informing me of Ben Shahn's return. I had the pleasure of meeting with him yesterday.

Hope this letter finds you well and that you enjoy a pleasant summer.

Warm regards.

Sincerely,

Robert E. Goldburg
Rabbi Robert E. Goldburg

vt

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK 19, N.Y.
LONGACRE 3-4500

June 13, 1960

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Gentlemen:

Enclosed herewith is my check for \$51.50 completing the payment for the Prendergast water color bought last week.

I have also returned herewith the blue copy of your invoice.

Sincerely yours



Bernard Heineman, Jr.

BH:jr:mh
enc.

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Mr. Chairman, Cipe, distinguished guests, ladies and gentlemen:

It would be hard to conceive of any obstacle that could keep me from taking part in an occasion that does honor to Bill Golden.

And this is particularly true of tonight's occasion, for I know how highly Bill regarded the Philadelphia Art Directors Club.

At the same time I was extremely reluctant to speak this evening since, unlike Bill and most of you here tonight, I know little about design and graphic arts. What finally gave me courage was the thought that perhaps I could make capital out of my shortcoming.

For one thing it enables me to talk mainly about Bill himself -- to speak about him in relation to his work, to the people he worked with, and to the company whose interests were always uppermost in his mind. As for the product of that mind -- I am going to let his work speak for itself -- by showing you slides of some of his advertisements and mailing pieces.

(SLIDES TO BE SHOWN DURING BALANCE OF REMARKS)

Not being a designer perhaps has another advantage. It may make it easier for me to look behind and beyond his ads and mailing pieces, past his awards and citations and see the extraordinary qualities that made up this remarkable man.

When I met him for the first time in 1938, he was then one of a group of layout artists in the bull pen of the CBS Radio Network advertising

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone Michigan 2-0007
Cable Address: FAIRDIN CHICAGO

June 3, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

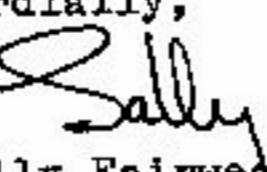
Shirl and I were sorry to miss your call from the airport - sorry, too, that we couldn't stop off for a visit with you enroute home from abroad.

We read with interest the Downtown Gallery's announcement of the Zajac guest exhibition. As you may know, we arrange from time to time to have members of our gallery group shown in galleries other than ours, and we would welcome the opportunity to work with you along these lines. We would like to discuss with you the possibilities of your holding a Coen exhibition sometime. You probably remember that Eleanor Coen was one of the artists you selected for your Chicago exhibition several years ago. In our opinion, she is a rare, fresh and highly personal talent, who pursues her own course with complete unconcern for the current whims and fads of any school.

We hope the idea of giving her a show appeals to you. It would mean much to Coen and we believe it would be a show that would command a great deal of respect. We look forward to hearing from you before the season closes.

Best wishes.

Cordially,


Sally Fairweather

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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 9, 1960

Mrs. Arthur Dintenfass
D Contemporary Gallery
Hotel Traymore
Atlantic City, New Jersey

Dear Terry:

As usual, I am going through our consignments in preparation for the gallery closing at the end of this month and find that you still have in your possession quite a large group of paintings, drawings, and prints.

So that we may start with a clean slate in the fall, may I suggest that you return everything you still have in consignment at your earliest convenience. If you plan to remain open during the summer, we shall be glad to give you an excellent selection for the months of July and August but we would prefer to make a clean sweep of the past and start anew. May I hear from you?

Best regards.

Sincerely yours,

EGH:pb

A Fawcett Publication

Woman's Day

67 WEST 44 STREET, NEW YORK 36, N.Y. • MURRAY HILL 2-3006

May 29, 1960

Dear Mrs. Halpert,

WOMAN'S DAY magazine is planning a monthly series of stories devoted to our American heritage in needlework. Subjects to be featured will include crewel embroidery, patchwork, hooking, cross-stitch embroidery, knitting, applique, quilting, crochet, weaving, needlepoint and canvas work, braiding and candlewicking. The text for these stories will be by the well-known writer and needlewoman, Ruth Wilder Lane.

In addition to featuring these stories in the magazine, we are planning to publish the entire series in book form. Consequently, I am most anxious to see all noteworthy needlework Americana in the before-mentioned fields so that the most outstanding and interesting pieces may be selected to illustrate our articles.

I would like to know if your collections include any historic American needlework pieces? If so, what categories do they fall into, and would it be possible for me to see these pieces if they should fit into our editorial plans?

I would greatly appreciate a reply at your earliest convenience, as I would like to start scheduling these stories.

Yours truly,

Lucile Curtiss
(Mrs.) Lucile Curtiss ^{est}
Needlework Editor

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

DEAR EDITH:

SO MANY, MANY THANKS FOR YOUR NICE LONG LETTER AND ESPECIALLY FOR OFFERING TO HELP US WITH A LIST TO INCLUDE ART PRESS, MUSEUM PERSONNEL, ETC. I AM PLANNING TO HAVE THE PREVIEW OF THE ART GALLERY ABOUT THE 29TH OF JULY SO IF YOU COULD SEND US ALONG YOUR LIST, WE WILL BE READY TO ADDRESS ENVELOPES WITHIN THE NEXT TWO WEEKS.

YOU ARE QUITE RIGHT ABOUT THE MODERN PAINTINGS. WE WILL HAVE A SHOWING OF THEM NEXT YEAR, AS THE ROOM THAT I AM DEVOTING TO THEM WILL BE GIVEN OVER THIS YEAR TO THE GRANDMA MOSES PAINTINGS IN CELEBRATION OF HER 100TH BIRTHDAY. I HOPE YOU WILL KEEP THAT WEEK END OPEN AND PLAN TO STAY WITH ME.

NEXT WEEK I GO AWAY FOR MY SUMMER VACATION FOR A WEEK'S SALMON FISHING. UNTIL THEN I AM DOING AS MUCH AS I CAN TO GET READY FOR OUR ANNUAL MEETING ON JULY 9. THIS WEEKEND WE HAVE THE ANNUAL MEETING HERE OF THE EARLY AMERICAN INDUSTRIES ASSOCIATION FOR THREE DAYS AND I GIVE A COCKTAIL PARTY FOR 250 OR 300. I OFTEN WONDER HOW ONE CAN TAKE LIFE EASILY.

WE WILL HAVE A VAN TO BRING UP THE GRANDMA MOSES PAINTINGS (THEY HAVE NEVER BEEN EXHIBITED BEFORE) FROM NEW YORK BY THE 10TH OR 20TH OF JULY AND HE CAN THEN BRING UP THE ZORACH SCULPTURE. MRS. SCHOONOVER WILL ARRANGE TO HAVE IT STORED UNTIL THEN.

GRANDMA MOSES HAS MADE US A VISIT HERE SEVERAL FALLS AND WOULD HAVE COME LAST YEAR EXCEPT THAT WATSON WAS NOT ABLE TO HAVE GUESTS IN THE HOUSE. AS YOU SAY, SHE IS A TRUE AND WONDERFUL CHARACTER, LADY, AND INDIVIDUAL ARTIST AND SHE DESERVES TO BE HONORED.

MY LOVE TO YOU -

AFFECTIONATELY,

Eliza

JUNE 15, 1960

view to publishing information regarding sales transactions,
contributors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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RICHARD E. SHERWOOD
SUITE 800
429 SOUTH SPRING STREET
LOS ANGELES 13, CALIFORNIA
MADISON 4-2611

May 31, 1960

Mr. H. E. Parker, Jr.
Vice President and Trust Officer
First National Trust and Savings Bank of San Diego
San Diego 12, Calif.

Dear Mr. Parker:

I am now satisfied with the provenance of the Derain painting, and you may proceed with the formalities of judicial sale.

There is one item I would like you or Mrs. Landgraff to supply me, though there is not particular urgency about it and you need not delay court action. I would like a statement that the painting I am buying is the same one which was in Dr. Saklatwalla's collection, and that by virtue of the deaths of Dr. and Mrs. Saklatwalla it passed to Mrs. Landgraff as sister and legatee of Mrs. Saklatwalla.

Sincerely yours,

Richard E. Sherwood

Zorachs to be Returned to The Downtown Gallery

Print or publishing information regarding sales transactions
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
only be published 60 years after the date of sale.

Sculpture

Cat. No. 20 Reclining Cat, Granite
27 The Gray Rabbit, Granite
31 Man of Judah, Granite
33 Reclining Figure, Sienna Marble
34 Frog, Green Granite
36 Head, Pink Granite
37 Head of Marathonian, Green Porphyry
40 John the Baptist, Granite
43 Woman, Porphyry
18 ^{Sea Gull, Milan} Italian Marble
Child on Pony, York Fossil Marble

Drawings

67 Penguin Cage - Central Park
71 Yosemite Falls
72 Norma Millay
73 Female Torso
74 Two Figures
76 Portrait of Jose de Creeft
78 Seated Nude
79 Young Woman

Watercolor 65 Morning Glow

Drawing Cat. 77 Cat - Please return directly to Mr. John Palmer Leeper
Director Marion Koogler McNay Art Institute,
San Antonio, Texas

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. DONALD B. STRAUSS, HONORARY CHAIRMAN
WALTER BAREFS, CHAIRMAN
HAROLD H. GOLDSTONE, VICE-CHAIRMAN
MRS. E. POWIS JONES, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RUBEL, TREASURER

June 6, 1960

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

The Art Lending Service tries to keep on file short biographical sketches of every artist in the collection. We should appreciate it if you could send us biographical information on the following artists from your gallery: Robert Osborn, Abraham Rattner, Charles Demuth, and William Zorach.

Thank you.

I look forward to hearing from you.

Sincerely yours,

Barbara W. Gatje
Mrs. Robert F. Gatje

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SHELBOURNE MUSEUM
SHELBOURNE, VERMONT

June 9, 1960

APK

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mrs. Halpert:

I don't know how to thank you for your very kind letter about our Museum publication on bandboxes. Praise from you is praise indeed and I thank you sincerely for your thoughtfulness in writing to me.

Sincerely,

Eliza
(Mrs. E. G. Carlisle)

LBC:gks

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

President at the base is Col. M. M. MacGruder. The President's son and daughter-in-law, Mrs. Barbara Eisenhower, were staying at the same house as the Chief Executive.

his will. In while, the number of refugees in Darjeeling and the Kalimpong area at the end of the old trade route into Tibet continues to increase.

ral Macy's at 212-5-54400; Ext. 2464 for prompt pickup. Storage, 7th Floor, Macy's Herald Square, Information at all Macy's branch stores.

JUST ONE SIP
TELLS YOU WHY
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25 YEARS*
TO CREATE TODAY'S
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PAUL KANTOR GALLERY

346 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 6-2673

15 June 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Glad to hear from you concerning the Shahn and to learn that I'm not totally ignorant but that you too were unfamiliar with this type of painting by him.

Unfortunately, through friends, the owner has an inflated idea of the merit and worth of the picture and has decided against letting it go at a price anywhere near the \$200. you offered. Sorry.

The summer doldrums have set-in in Los Angeles and I have only a nice pleasant inactive summer to look forward to.

Thanks again for the information and the trouble you went to and warmest regards.

Sincerely,



Paul Kantor

PK:gc

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encl. Hodgins 5-29-60

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June 3, 1980

Miss Hulda Curl, Director
Sales and Rental Program
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Curl:

As we are cleaning up our record files before closing for the two summer months within the next three weeks, Mrs. Balpert has asked me to drop you this note to inquire whether any decision has been reached about the Taeng Yu-he painting DOES NOT RESEMBLE ANYTHING, which was sent to you on approval April 20th.

Won't you please let us know.

Sincerely yours,

MMB:ph

Margaret M. Babcock

[Enc. 6-15-60]

From: National Blank Book Company
Holyoke, Massachusetts
August 25, 1960

For Immediate Release

The warmth, color and excellence of five paintings by leading American artists will be available to college students this Fall on the covers of notebooks.

Full color reproductions of the paintings have been printed on the front covers of a "Distinguished American Art" series of student notebooks by the National Blank Book Company of Holyoke, Massachusetts.

The paintings and the artists are: "Owh! In San Pao" by Stuart Davis; "Western Sea" by Lyonel Feininger; "Supermarket" by Ben Shahn; "Golden Gate" by Charles Sheeler, and "Northern Point" by Andrew Wyeth.

The pictures are protected with vinyl plastic, and may be clipped from the notebook and saved. On the reverse of each cover is a brief biography of the artist together with a brief statement by him.

The notebooks, which are obtainable through the 1000 stationers who stock National school supplies, will sell for a suggested price of 75¢.

Last year, a preliminary plan for the series was discussed with 450 college students at Mount Holyoke, Smith and Rockhurst Colleges, and at the Universities of Kansas and Massachusetts.

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Mr. Louis Weber, Deputy Commissioner
Department of Buildings

June 24, 1968

extortionary proportions. Thus this situation has become a civic matter and not the responsibility of my individual landlord. It seems obvious that either the Department of Health or the Department of Buildings must take measures to alleviate this disgraceful crisis.

One of the suggestions is that each of the incomplete structures arrange for a post-mortem-break and post-mortem cleanup when each victim is obliged to throw all the left-overs into a paper bag and that these bags be collected by someone assigned to this duty -- collected in closed garbage containers. This will reflect to a large extent the net position, but I am sure that there are employees in your Department or in the Department of Health who are better qualified to decide on the immediate action to be taken before the next tragic situation.

I am returning both sets of plans to you, with thanks for your prompt attention.

Sincerely yours,

Samuel H. Kastner
Copy to the Department of Health

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may be published 60 years after the date of sale.

June 9, 1960

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 28, Texas

Dear Jerry:

I deeply regret that we had so short a visit last week as I always so enjoy seeing you and chatting about Dallas and whatnot. I hope that you will be in again shortly and this time with Mary.

Indeed, as I mentioned to you, I shall be delighted to cooperate in any plans you have for extending your American collection. A propos, I read with great interest your June Newsletter announcing the McDermott Trust Fund for acquisitions and reporting on your exhibition of your painting collection, et cetera. Incidentally I became thoroughly acquainted with a very handsome Pollock entitled "Cathedral" during my hectic stay in Moscow and someday will show you some of the written statements in the comment book which I maintained and which included at least half a dozen vituperative statements per day as well as one enthusiastic remark (unsigned) without any reference to "American capitalistic rot."

A propos of our recent conversation I think your chief problem is to fill in gaps relating to the American pioneers in modern art. This would include the majority of the artists on our roster, some of whose work is no longer available, and others whose major examples we had removed from the general stock for this very purpose. As you probably know, the newer museums are starting their collections with such material while examples are still for sale and while the prices have not hit the astronomical prices of the younger popular artists — that is, in this gallery specifically, where the philosophy is completely in opposition to the current dash into upper brackets while the timing is good; based on my many years of experience, I know how dangerous a false boom can be and how rapidly the bubble can burst. And so, this is all I have to say about the matter at the moment, but I do hope and repeat it that I shall see you very shortly.

Best regards,

Sincerely yours,

EGR:phb

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THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director
Mildred Baker, Associate Director



June
thirteen
1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I want to thank you for your generous loan of the collage by Arthur Dove for our recent exhibition. The show was very well received, both by our Newark public and by others from the greater Metropolitan area, and we are very grateful to you for your cooperation.

With my regards,

Sincerely yours

Katherine Coffey
Director

:lc

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June 3, 1986

Mrs. Clarence Becker
1601 East Cumberland
Milwaukee, Wisconsin

Dear Mrs. Becker:

At your request the office sent a silkscreen by Ben Shahn entitled THE SCIENTIST to you at the above address on April 19th — for your consideration.

As we are preparing for our annual summer closing, we are very eager to complete all transactions. Will you therefore be good enough to advise us by return mail as to your decision regarding this print.

Thank you for your cooperation.

Sincerely yours,

Edith

CARL M. LOEB, RHOADES & CO.

NEW YORK 5

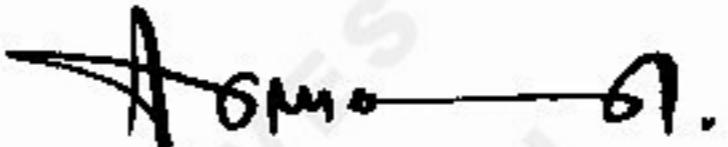
May 31, 1960

Dear Edith:

I am somewhat under pressure, leaving for London in a few days, and hence have not been able to visit with you.

I hope when I return, if you are not off for vacation land, we will be able to get together.

Sincerely,


Armand G. Erpf

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York City 22